A comparative study of some English translations of parts of three Mu'allaqat

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A Comparative Study of Some English Translations of Parts of Three *Mu'allaqāt*

By

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DEDICATION

To the soul of my father,
To my mother and my family I dedicate this study

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Abduladim Berdom

ABSTRACT

This thesis deals with the question of how and why *Jāhiliyya* Poetry (JP) is translated into English, despite the huge differences between the two linguistic systems. The assumption underlying the answer to this complex question is that this phenomenon is connected with trends in the TL culture and literature. The study thus investigates the translations themselves, developing a viable, target-oriented, corpus-based methodology for the systematic study of the nature of the translated poetic text. Translation strategy, technique, equivalent response, accuracy, transparency, practicality and comprehensiveness are discussed along with the implications for translation studies.

The thesis consists of nine chapters, each with a strong theoretical and functional basis. The opening chapters review modern theoretical perspectives concerning translation. Conclusions drawn by literary translators bring to the forefront what the various strategies hope to accomplish. Other works in the field of translation are also employed in developing a framework for the assessment of the selected verse translations.

Chapter 1 introduces the main arguments and the structure of the thesis. Chapter 2 then concentrates on current approaches to translation, while chapter 3 discusses problems of meaning and methodology in translation in terms of the function of a text and its language. Chapter 4 presents a concise survey of the major theories of translation, and chapter 5 introduces modern views concerning the difficulties of translating poetic texts. Chapter 6 presents a concise survey of JP and its characteristics and themes. Chapter 7 presents a concise overview of the English translations of early Arabic *Jāhiliyya* odes that were chosen for discussion. Then, forming the main body of the study, a comparative analysis of the sample of English translations brings to light in chapter 8 the most common strategies preferred by some western translators of JP. Finally, chapter 9 summarizes the key findings of the study, assesses the translation strategies used, and suggests directions for further research.

Abduladim Berdom

LIST OF ABBREVIATIONS

ST Source text
TT Target text
SL Source language
TL Target language
SC Source culture
TC Target culture
JP *Jāhiliyya* poetry

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Chapter One: Introduction

1.0 Background

This introductory chapter lays out the main arguments of the thesis. It presents the aims, objectives, scope and limitations of the study, in addition to reflections on the translation theories of the twentieth century, from which the rationale for such a study is derived.

From antiquity, translation activities have been practiced on a haphazard basis without theoretical principles, guidelines or even strategies. However, translation performed a link between ancient civilizations. It acted as a vehicle through which the cultural heritage of these civilizations was handed down from one generation to another. One can argue that without the role played by translation in the past, human civilization would have perished. Translation was used to master the cultural aspects of ancient cultures that motivated different nations to draw on each other's knowledge and wisdom. Accordingly, translation has contributed to the birth of numerous civilizations in the distant past and more recently. Historically, translation is closely related to progress. All the periods of awakening in the history of nations start with translations. Translation, which relates to the meeting of different cultures and civilization, introduces nations to various perspectives while on their paths to modernization and intellectual advancement.

The twentieth century was distinguished by the emergence of numerous academic scholars who attempted to establish the science of translation as a well-defined discipline with its own methodology and theoretical approaches (see 2.3). During this period, the translation process was not merely regarded as a replacement of a source text by a target text. Instead, it was essentially a communication act employed across time and language, taking into consideration new concepts and theories that appeared in linguistics. These dealt with the different criteria of the concept of an equivalent, language function, text type, and so on. Such concepts will be discussed in the following chapters.

The second half of the twentieth century in particular witnessed an increase in the demand for translation activities in various fields taking into account considerations such as linguistic difficulties and cultural aspects.

The present study aims to bring to light the theoretical implications of translation activity by giving them a systematic framework. The objective is to incorporate the intuitive theoretical model proposed by modern scholars in the field, such as Lefevere's strategies, and particularly those of literal translation strategy, prose translation strategy, and blank verse strategy, and the linguistic theories of Nida, Catford and Newmark, especially their equivalence theories concerning the real practice of translation. Equivalence can be said to be the central issue in translation, although its definition, relevance, and applicability within the field of translation theory have caused heated controversy, and many different theories of the concept of equivalence have been elaborated within this field in the past forty years (see chapter 4).

Theoretically, the significance of such models is that they tend to take a linguistic orientation. This is functionally a systematic and hence scientific approach. In addition, they all consider translation activity primarily from a functional perspective. This is particularly true of Newmark, who relied heavily on the language functions proposed by Bühler and Jakobson (see chapter 3), seeing them as relevant to text-typology and translation purposes. In recent decades the importance of this basic insight has increasingly come to be recognized. Various attempts have been made by modern scholars such as Reiss and Nord to identify the characteristics of different kinds of texts. In doing so, a translation process begins by identifying the text, understanding its type, its function and its linguistic and non-linguistic features before the translator begins working with it. In this regard, Reiss pointed out that: "It is necessary to consider the characteristics of each type of text, its linguistic elements and the non-linguistic factors affecting the linguistic form of the original." [1]

However, poetic translation in the modern period seems to be a most difficult subject, given the complexity of this literary genre in terms of both form and content. The difficulty becomes even more obvious when the ST differs widely from that of its counterpart, in terms of its metre, rhyme scheme, rhetorical expressions that draw on a vast wealth of rhetorical embellishment, and a complex ornamented style which is not easy to comprehend nor to imitate by translators.

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[1] Reiss, K., *Translation Criticism*: *The Potentials and Limitations*, transl. by Erroll F. Rhodes (Manchester: Jerome, 2002), p. 16.

Furthermore, poetry translation involves many additional considerations of its own. In my view, this is related to different factors in linguistics systems, for example, the vast Arabic vocabulary as well as cultural differences behind languages. In addition, the translation difficulties with such a genre are to be viewed as a reflection of cultural differences that vary from one culture to another. With this in mind, Al-Ghussain states that:

> Translation difficulties are often the reflection of cultural differences materialized by the differences between two linguistic systems. Culture-specific lexicons reflect and express the interests and needs of societies. So, the availability of certain lexical items or linguistic expressions in one culture and their absence in another present a serious difficulty in the general process of translation.[2]

Cultural differences are a vast field that includes many aspects, ideas, values concepts and assumptions. In this respect, Deeb notes that culture-bound concepts as a translation problem are usually referred to as a ST/SL problem, which is a type of background knowledge that proved hard to tackle, and therefore, can be more problematic for the translator than the semantic or syntactic difficulties of a text.[3] In this context, translation in general is not an easy task and, therefore, achieving a high quality translation is an even more difficult job. The translation profession is essentially an intellectual activity, demanding that the translator find proper equivalents and the proper translation methods, techniques, and strategies in order to convey messages between speakers of different systems of languages. Accordingly, this present study investigates the translation process of selected translated poems in order to highlight common strategies with regard to various differences in cultural and linguistic systems.

1.1 Statement of the problem

As the title of this thesis indicates, this work is concerned with the translation of poetic texts from the early Arab *Jāhiliyya* period of the sixth century AD. It is a comparative study of parts of three ancient Arabic odes of the 6th century, namely the odes of Imru'al-Qays, Ṭarafa, and Labīd, as translated into English by Arberry, Jones, Sells, and O'Grady.

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[2] Al-Ghussain R., *Areas of Cultural and Linguistic Difficulty in English- Arabic Translation*, unpublished PhD thesis (Durham: University of Durham, 2003), p.1.
[3] Deeb, Z., *A Taxonomy of Translation Problems in Translating from English to Arabic*, unpublished PhD thesis (Newcastle: University of Newcastle, 2005), p.299.

The reason that these translations are selected for discussion is that they are among the most modern versions of the ancient corpus of *Jāhiliyya* poetry.

1.1.1. Research questions

The present work explores and investigates various issues and views regarding the translation process of the translated texts under discussion. Two questions need to be answered.

1. What kind of translation strategies, techniques and methods are used by modern translators in transferring *Jāhiliyya* Arabic poetry of the 6th century from culture to culture?
2. Do the translations communicate the same meaning as the source language? Is the form of the translation easy to read, effective, accurate and appropriate for theTL culture?

The present work places emphasis on the process of translation in producing new texts in a new culture. Thus, the present study focuses on the methodology of translation employed by translators in transferring *Jāhiliyya* poetic themes, contents and cultural contexts. Further, the researcher also investigates the different types of equivalences used together with the process of translation chosen for each translated unit. The discussion, therefore, examines a number of English versions for each ode. It investigates the actual process of translation, and the techniques and strategies that are implemented by modern translators in translating ST contents, including issues that are directly related to the translation of the said genre. In other words, this work shows the results of modern approaches, techniques, and strategies recently proposed by translation theorists.

The work begins with a general survey of theoretical frameworks, identifying and presenting the major approaches and theories of translation of the twentieth century. This is immediately followed by a practical study which gives a discussion of selected English translations of the odes, identifying the Arabic ode, its author, its metre and its rhyming scheme. In addition, the English versions under discussion will be introduced.

The discussion begins by choosing some selected themes of each ode commencing with the *nasīb,* which appeared to be a standard theme of each ode's opening, followed by the

waṣf and later the *fakhr*. The discussion is carried out line by line, mostly undertaken at the lexical semantic level examining and explaining its terms. The explanations of the ST terms are mostly based on the work of commentators and writers, such as al-Zawzanī, al–Anbārī, Jones and Wehr, in an attempt to provide the TL reader with the actual referential meanings of the ST terms. Such a process is meant to emphasize the intended meaning of ST words first individually then contextually, taking into account the central meaning of a word from which a number of other meanings are derived. An intelligible understanding of ST word meanings either individually or contextually, is one of the primary concerns for translators. The aim is to recognize proper equivalents and methods that give appropriate renditions, hence facilitating consistent literary communication from culture to culture.

Furthermore, understanding the lexical semantic units of the ST words at the different levels of synonymy, polysemy, connotations, and so on, facilitates closer consideration when determining their meanings either contextually or in relation to other words. Understanding the real meanings of ST words and phrases is important in conveying actual meaning in the TL cultural setting, particularly for words with secondary meanings that carry a specialized cultural meaning (see chapter 5) allowing more than one interpretation. Accordingly, the work of modern scholars in the field clearly paved the way for translators as communicators and decision makers in providing proper equivalents of ST images and expressions that use complex vocabulary, such as the case in in *Jāhiliyya* poetry of 6th century.

1.2. Research hypothesis

The translation process is a highly complex operation. The reason behind this complexity is that it involves numerous factors including linguistic, semantic, readership and cultural considerations. Therefore, as Newmark states, translation is mainly concerned with a process referred to as **transfer.** Accordingly, differences between the two systems of language and culture are expected to pose difficulties in deciding upon the proper process of translation. Thus, the first hypothesis in this research is that translators are expected to face problems of translation methodology in the transference of poetic material, such as whether to translate literally, freely or otherwise. The second hypothesis is that due to the problem of finding identical equivalents between two languages, translators are likely to encounter some linguistic difficulties in deciding which equivalent is more appropriate.

This is especially true when translating ST cultural terms, images, and expressions that are used figuratively or that may have no equivalent in the target language.

1.3. Limitation and scope of the study

The approach followed in this research is an adaptation of the modern translation approaches of the twentieth century. A number of translated verses extracted from modern English translations of ancient Arabic odes have been collected for discussion, according to three main themes of early *Jāhiliyya* poetic structure: the *nasīb*, *waṣf* and *fakhr*.

The main concern of this study is to bring to the surface the effectiveness of the actual translation process employed by translators as they deal with a different culture and a different linguistic system. The comparison of the three English translations of the ST verses concentrates on the process of translation itself, showing the actual approach and techniques of translation implemented by each translator. It could be argued that by limiting the study to the comparison of a single ST with a number of TTs, the conclusions are valid only for the translation strategies and techniques used by these different translators, which essentially vary according to a specific translator's skill, and competence in both languages and foreign culture.

The discussion of models of translation owes much to Lefevere, Newmark, and Nida. Hence, during the process of comparison and analysis of the English translations, different translation strategies appear with different degrees of importance.

The study does not claim to be comprehensive in dealing with the poetic text as one type of expressive text in Arabic through the evaluation and comparison of the translations. The research is limited to a few selected English translations of some verses of the *Jāhiliyya* corpus and cannot be said to be conclusively representative of the type in question. However, despite the limitations of the analysis and discussion of the English translations, as previously mentioned, these may stand as [factual] representations of poetic translation in general in order to discover the most common and preferred strategies in handling poetic texts from language to language.

The study investigates the success of western translators in rendering ST themes with varying degrees of effectiveness. Although the emphasis in this study is on the poetic text

with three main themes as a form of expressive text type, other text types are undoubtedly as important in terms of the nature and function of different text forms. The scope of this study, however, does not allow for such comprehensive research, nor does it allow for the investigation of other text types. Therefore, for reasons of space, the research focuses on the selected translated verses of the *Jāhiliyya* odes in an attempt to explore and investigate the translation process; that is, identifying the strategies and methods practiced by western translators.

1.4. Aims of the study and research methods

As argued above, the focus of attention is the process of translating *Jāhiliyya* poetry, exploring actual techniques and approaches implemented by translators in their translations of *Jāhiliyya* poetry into English. In addition, the researcher wished to determine whether the translation process and framework of western translators of the Arabic odes satisfies the demands of their TL reader and the ability to interpret the various themes and images of the ST in the same way as the original. However, in order to produce adequate and reasonable results in this research, a close comparison of the selected English translations of each verse and its various units is conducted. This approach to the comparison and criticism of the English translations requires a brief analysis and explanation of the ST units. This will be taken as a yardstick for the analysis and discussion of the three target language texts.

Furthermore, it is hoped that this study will promote better understanding of the process of translating poetry in terms of drawing up proper guidelines for strategies and techniques used by translators in the field in producing satisfactory versions.

The study does not claim to be a comprehensive survey of works done in this domain, but rather to examine various methods and strategies in introducing early *Jāhiliyya* poetry to the west. It is hoped that it will be a useful contribution to developing a better understanding and appreciation of the Arabic language and the literary heritage of the *Jāhiliyya* people of the sixth century AD. Accordingly, the present study aims to highlight the intuitive theoretical models proposed by modern scholars in the field which have been discussed and consulted extensively (see chapter 4) as part of their major contributions in both the linguistic and translation fields. Furthermore, modern scholars such as Reiss and

Newmark also consider the translation activity primarily from a functional perspective. They view the translation process relevant to its text function, theme, and text-typology and translation purposes. On account of this, there is an unavoidable link between the text-type, its function and the translation methodology (see chapter 3). With this in mind, Reiss notes that: "It is the type of text which decides the approach for the translator; the type of text is the primary factor influencing the translator's choice of a proper translation method."[4] The comparison of the translated texts presented in chapter eight demonstrates the complex nature of the translator's task.

One question that may be asked is why Lefevere's, Nida's, Catford and Newmark's models have been chosen as a basis for this study of modern translation theory and methods. The main justification for this choice lies in both the comprehensiveness and flexibility of the models. In addition, it is hoped to provide a thorough survey of current translation theory. The term "translation theory" in this respect is used in a broad sense to incorporate contemporary views held by theorists in the field. This work, therefore, aims to achieve the following objectives:

1. To focus on the Arabic-English translation of poetic texts;
2. To focus on the problems of Arabic-English translation;
3. To contribute and add new insights to the field of Arabic-English translation;
4. To draw the attention of professional translators to the problems of Arabic-English translation with regard to linguistic systems;
5. To focus on the difficulties and complexity of the Arabic poetic text of *al-mu'allaqāt* in terms of their content, themes, form and structure;
6. To focus on the process of translation of poetry as a genre very different from other genres in terms of its unique vocabulary and its themes and imagery;
7. To examine and investigate possible approaches and strategies used by western translators in handling ST lexical semantics; that is, synonymy, polysemy, connotation, and so on;
8. To investigate the various techniques of translation in providing proper equivalents for each lexical item at both word level and phrasal level;

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[4] Op. cit., p.17.

9. To develop strategies, to improve the performance of translation in the course of producing proper renditions of the ST.
10. This study will also serve as a guide for students, translators and teachers on how to overcome the problems of poetic translation.

1.5. Importance of the study

Various attempts have been made to explain the role of translation theory in making a link between theory and practice. Therefore, the present study adds new insights to the body of theory and the effectiveness of the performance of translation from culture to culture. The significant contributions to the field of translation in the second half of the twentieth century have produced a situation in which the theory and practice of translation have grown, particularly in literary translation. Today, translators are in increasing demand to translate both ancient and modern literary works of various nations. Thus, the importance of this study in modern times lies in the fact that it is an attempt to draw the attention of literary translators to the various approaches, techniques and strategies of translation that have given rise to the translation theories of the present time. It is also hoped that the descriptive survey presented in this study will make a contribution to understanding the nature of translation theory and strategy in the light of current thought. Moreover, the practical section also contributes to ideas in developing the Arabic/English translation of literary texts

1.6. Organization of the thesis

The thesis consists of eight main chapters followed by a conclusion. The introductory chapter lays out the main argument of the thesis. It presents a brief historical background to the subject of translation past and present, a description of the subject of the thesis, the research methods and aims, importance, and scope and limitation of the study. Chapter two is devoted to a review of some major approaches to translation theory, comprising the important earlier contributions of Nida (1964), Catford (1965), Lefevere (1975), and Newmark (1981, 1988) and encompassing some of the more recent approaches adopted by researchers such as Hatim and Mason (1990, 1997). A wide spectrum of views will be briefly identified, showing arguments concerning the age-old controversies of whether to

translate "literally" or "freely", and how they are reflected in modern translation theory. The main focus of this chapter is to provide a brief overview of translation in the form of a descriptive survey based on a number of modern approaches to translation. Chapter three provides the necessary information on the different aspects of meaning, taking into account the different layers, types, and problems of meaning in translation. It will also provide a practical framework based on a hypothesis proposed by Newmark (see section 3.3.1) in attempting to relate language functions, text-types and translation methods. It also helps to promote a systematic approach to modern translation.

Chapter four reviews translation models and theories, discussing the major theories and strategies used in translation. Chapter five discusses the translatability of poetry in general. It will also present the various views of modern scholars in the field. In addition, it will describe important issues and difficulties arising in such a genre with regard to the cultural aspects of the two languages. Chapter six presents a concise survey of *Jāhiliyya* poetry, and explains the fundamental themes of the early odes. Chapter seven presents a brief overview of the selected English translations of the *Jāhiliyya* odes under discussion. Chapter eight presents the practical results of the study, identifying the original texts then giving a comparative discussion and analysis of the selected English translations. In chapter nine the major conclusions and implications of the study are given. The chapter outlines the way in which this research contributes to translation theory, and highlights possible directions for further research in the field.

In the appendices the three odes with their TL texts are given in full.

Chapter Two

Translation Perspectives: Theoretical background

2.0 Overview of translation

Over the past five decades, the activity of translation has become a science and a well-defined discipline. Modern translation studies aim to investigate the process of translation in an attempt to elucidate the subject of equivalence and to look at what constitutes meaning within the procedure and the process. Therefore, it is important to examine the practicality of translation theories and their usefulness in providing approaches that help in the production of translation. Intuitive theoretical models have been proposed by modern scholars in the field, such as Nida, Catford, Newmark and Lefevere. Such models are applied to the real practice of translation and therefore have considerable impact on the translation process and procedure as a descriptive analytical schema applicable to various text types. The significance of such theoretical models is that they tend to take a linguistic orientation, and hence seen as a reflection of modern linguistic thinking (an application of general linguistic theory), which attempts to provide a systematic insight into the nature of the translation process, and therefore, it would be fair to state that 'translation theory' in its modern form, is largely the product of the second half of the twentieth century linguistic thinking. In the remainder of this chapter, some major approaches to translation will be outlined to shed some light on modern ways of thinking on translation as presented by major contributors such as the above mentioned figures.

The first part of the study deals with several aspects of the theoretical background to this thesis. A survey of various definitions of translation and a general overview of the modern translation theories are provided. For instance, Newmark's approach to translation hinges upon a practical perspective rather than the theoretical aspects of the process. His model thus sees the translation process primarily from a functional perspective and relies heavily on the functions of language, particularly those proposed by Bühler and Jakobson (see chapter 3). In his adaptation of these functional models, Newmark's contribution makes it clear that the functions of languages are relevant to text-typology and translation purposes on account of the fact that there is an unavoidable link between the function of a text and the translation methodology. Therefore, one might argue that the validity of Newmark's model stems from the notion that text-typology is directly linked with language functions,

subsequently affecting the selection of a particular translation method over another. Put differently, once the function of the text is identified in relation to text-typology, then, the translation strategy can be predetermined prior to approaching a text. This aspect will be dealt with in the next chapter in which a survey of the various functions of languages is correlated with text-types and translation process.

However, modern translation theories in the second half of the twentieth century show a decisive distinction between various approaches (see section 2.3). Newmark's model, for instance, makes a clear distinction between the semantic and the communicative approaches to translation. The former focuses on the notion that the translator has to render the text as closely as possible to the original (fidelity), emphasizing the semantic aspect of the translation (meaning). The objective is to reveal and convey the thought (message) involved in the original text. The latter approach attempts to produce via the target text the intended effect on the reader. Accordingly, the core of the present study is presented in the empirical part of the thesis chapter eight, showing that the most useful processes in translating poetic texts from one language to another are the strategies and techniques used in the translation from culture to culture. The objective is therefore to bring to light and judge the most common and preferred subjective translation methods used in the translation of poetic texts with reference to modern theories of the twentieth century which have helped to promote a systematic approach to the translation process. Such theories reflect the breadth of work of translation studies and enable readers to share in the exciting new developments that are currently taking place.

2.1. The importance of translation in the modern period

The main motive behind the spread of translation was mainly for communication purposes. Accordingly, translation became a prominent subject in applied linguistics. Translation thus helped considerably with the spread of science; most translation activities dealt with western technology as well as transferring eastern thought and literature. Indeed, through such significant roles, translation became an art and a science in its own right. Translation has been viewed as an intellectual practice whose main objective was the transference of knowledge from an advanced progressive community to a less advanced one. However, two conflicting tendencies are found with regard to translation in the early twentieth century. The critic Bassnett explains:

> One exalts translation as a category of thought with the translator seen as a creative genius in his own right, in touch with the genius of his original and enriching the literature and language into which he is translating. The other sees translation in terms of the more mechanical function of 'making known' a text or author.[1]

From this perspective, it can be seen that the modern period set a new standard of style and accuracy in translation. For example, famous English literary works such as those by Shakespeare, Dickens and Milton were translated into many languages. Simultaneously, a great deal of Arabic literature was translated into English. Western readers also became familiar with great works of Persian literature, such as the famous *Rubā'iyyāt* of Omar Khayyām. It can therefore be seen how translation played a great role in the spread of world literature, rendering it accessible to millions of readers. In the Arab world, a school of language was set up in Egypt in 1835 under the supervision of the famous scholar Sheikh Rifā'a al-Ṭahṭāwī. Somekh states that "Ṭahṭāwī acquired an excellent knowledge of French (probably against the wishes of his employers), and on returning to Egypt, he became the master translator and, later, the founder of the first school for translators in his country."[2] Also, Daniel Newman adds:

> His other line of activity centered on translation, his own and the revision of those of others, whereas the responsibility of producing manuals for the school also fell on his shoulders. In 1841, a translation adjunct (*qalam al-tarjama*) was added to the School, which was naturally also headed by al-Ṭahṭāwi, whereas its fifty-strong faculty consisted mainly of graduates from the Language School. His enthusiasm and the overall quality of the teaching at the Language School meant that very soon after its foundation, students began publishing their translations, albeit under the careful supervision of al-Ṭahṭāwi.[3]

The works translated by al-Ṭahṭāwī included literary texts, military texts, medicine, and scientific texts which were translated into Arabic, and the translation of such texts played an important role in a new style of writing. Naturally, all depended on the quality of the teaching and al-Ṭahṭāwī took great pains in putting together a faculty that was put to the task.[4]

Transferring western literary treasures and famous European scientific treatises into Arabic was a major undertaking of the school. al-Ṭahṭāwī's directorship marked the beginning of an Arab revival of translation activities. Thus, he was determined to provide a broad

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[1] Bassnett, S., *Translation Studies* (London and New York: Routledge, 1991), pp. 65-66.
[2] Somekh, S., *Genre and Language in Modern Arabic Literature* (Wiesbaden: Harrassowitz, 1991), p.76.
[3] Newman, D., *An Imam in Paris: Al-Ṭahṭāwī is visit to France (1826-1831).* A translation of *Takhlīs al-Ibrīz fī Talkhīs Bāriz, by Rifā'a* al-Ṭahṭāwi (London: Saqi Books, 2002), p.46.
[4] Ibid.

education in addition to languages, the phase of cultural reform under the influence of increasing contacts during the period of the *al-nahḍa* in the 19th century between Europe and the Arab world. Such influence was borne by the interaction between two cultures and by a very specific phase in the history of the Arab world characterised by European hegemony, efforts at reform. Knowledge of the dominant European languages, English and French, became an essential requirement for the modern education systems of many Arab countries[5]. The literature and the philosophical and political thinking of the West enriched and broadened traditional Arabic culture. As a result of this contact between the East and West in terms of thought and civilization, translation also played an important role in enriching the Arabic language with new words, expressions and styles of writing. For example, scientific translation became an extremely important tool in the transmission of scientific knowledge. This led to enrichment in the scientific terminology of many languages. Faiq states that "the *al-nahḍa* period, from the first half of the 19th century onwards, was predominately and essentially shaped by the translation movement, consisting of more or less systematic translation of European texts into Arabic."[6] In Arabic, for example, a number of specialised bilingual dictionaries have been compiled to meet the increasing needs of translators working in the field of scientific translation. It can therefore be seen that, in a time of rapid and radical social change, no trans-lingual cross-cultural communication is possible without the translation profession. In her analysis of this profession, Baker states that:

> Most translators prefer to think of their work as a profession and would like to see others treat them as professionals rather than as skilled or semi-skilled workers. But to achieve this, translators need to develop an ability to stand back and reflect on what they do and how they do it.[7]

A steady expansion of writing on the theory of translation has taken place since the early twentieth century and there has been a significant increase in contributions to the field of translation during the second half of the twentieth century. Translation scholars have continuously promoted translation as a science and art in its own right and have contributed to an understanding of the nature of the translation process. Modern translation

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[5] Newman, D., "The European influence on Arabic during the *Nahḍa*: lexical borrowing from European (ta'rib) in the 19th century literature", *Arabic Language and Literature*, vol.5, no.2, pp.1-32.
[6] Faiq, S., *Cultural Encounters in Translation from Arabic* (Clevedon and Toronato: Multilingual Matters Ltd, 2004), p.16.
[7] Baker, M., *In Other Words: A Course Book on Translation* (London: Routledge, 1992), p.4.

studies deal with a number of complex issues and matters related to the principles of translation, its method and process, as well as issues related to text analysis and culture. In addition, critics have attempted to define and to analyse the significant aspects of translation from both the theoretical and the practical sides of the profession. Accordingly, the significance of translation as an art and a science that plays a contributory role in the progress of human civilizations has proved to be due to its productive method. More importantly, translation has served as a means for a better understanding of other people's cultures and thoughts.

2.2. Translation: definitions and nature

At this point it is necessary to offer concise definitions of the science and art of translation. Translation has been given different definitions by various scholars and linguists. It could be defined according to translation theorists with respect to the nature of translation, i.e. whether it is free or literal, exact or natural; or to the recent trends in semantics that regard translation as a communicative act. There are various ways of defining translation as described below:

First, translation is an inter-language process based on a linguistic activity rendering one message in a particular language into its equivalent message in another. Translation can also be seen as a process or result of converting information from one language into another with the aim of producing, as accurately as possible, all grammatical and lexical features of the source language text by finding equivalents in the target language. In relation to this aspect, Larson pointed out that "the translation of a text in one language into a text in a second language would seem to be a linguistic process."[8] Translating, is then regarded as a process of linguistic formulation in the course of which the translator reproduces for a TL readership a message contained in the SL text, thus making it accessible, ideally in all its semantic and pragmatic dimensions to the TL receiver. Accordingly, the translation process would seem to be a linguistic process and, therefore, the science of linguistics has much to contribute to translation theory and practice. Secondly, Bell sees translation as the transformation of a text originally in one language into another equivalent text in a different language. As far as possible, the content of the

[8] Larson, M L., "Translating and Linguistic Theory," in the *Encyclopaedia of Language and Linguistics* (Oxford: Pergamon Press, 1994), p. 4685.

message and formal features and functional roles of the original text are retained.[9]

Thirdly, Catford considers translation as a linguistic process that is, as an operation performed on languages, a process of substituting a text in one language for a text in another.[10] Consequently, to Catford, translation is: "The replacement of textual material in one language (SL) by equivalent textual material in another language (TL)." [11]

Fourthly, Nida and Taber define translation as "the reproduction in a receptor language of the closest natural equivalent of the source language message, first in terms of meaning, and second in terms of style."[12] To Nida and Taber, translation is a process that consists of the operation of transference in which the aim is to produce an effect on the TL reader. This means reproducing in the receptor language the closest natural equivalent of the SL text.

The occurrence of an item or pattern in language 'A', and of another item or pattern in language 'B' in actual use and under certain conditions allows us to refer to these items as "equivalence." The nature of this equivalence is contextual and dynamic. That is to say, if we are assessing whether an English text is an acceptable translation of an Arabic one, we do not judge it by whether each grammatical category has been replaced by its nearest formal equivalent, that is a word-for-word or clause-for-clause equivalent, but rather we regard translation as the relation between two or more texts which play a more or less identical part in an identical situation. Accordingly, one can argue that the relation between translated texts is a more or less, but not a yes or no, relation.

Fifthly, as has been outlined earlier, translation is a linguistic process that intends to convey the same meaning of a previously existing message in another language. Translation, according to Newmark is the "rendering of the meaning of a text into another language in the way that the author intended the text."[13] Therefore, the act of translation involves two distinct factors: (1) A meaning or reference to some slice of reality or "truth"; and (2) The difference between two or more languages in referring to that slice of reality.

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[9] Bell, R., *Translation and Translating*: *Theory and Practice* (London and New York: Longman, 1991), p.xv.
[10] Catford, J., *A Linguistic Theory of Translation* (London: Oxford University Press, 1965), p.40.
[11] ibid., p.20.
[12] Nida, E. and Taber, C., *The Theory and Practice of Translation* (Brill: Leiden, 1982), p.208.
[13] Newmark, P., *A Textbook of Translation* (London: Prentice Hall International, 1988), p.5.

At the word level, immediate semantic features are the only decisive criteria, and therefore, the object which in Arabic is called *Kursī* has to be re-classified in a translation into English as "chair", "stool" or "armchair." The situation becomes quite different when we come to translate sentences. For example, a statement like "John loves Jill", is not a sequence of three references to "John", "loves" and "Jill" respectively, but a complex reference to a single fact of reality involving a relation between the three different references. The English sentence 'I have money', can be translated into Arabic as "to me there is money," which in Arab culture implies that my money exists. Furthermore, a very important class of features which causes much difficulty to the translator is that which marks the sentence as belonging to a style, for example being colloquial, factual, or official, which in turn varies considerably from one language to another. In such stylistic trends, other than those of form and order, a new marker arises: the choice between words. For instance, a choice has to be made between "talk" and "converse", "see" and "behold", "deep" and "profound", "wide" and "broad". Such markers are based on the assumption that true synonyms are rarely found in most, if not all languages. In Newmark's view, translation is concerned with moral and factual truth. This truth can be effectively rendered only if it is grasped by the reader, and this is the end purpose of translation.[14] In this respect, Newmark views translation as a linguistic phenomenon derived from comparative descriptive linguistics; and within linguistics, it is mainly an aspect of semantics and all questions of semantics relate to translation theory. Thus, translation is indeed marked by the predominant emphasis that is placed either on form or content; that is on the socio-cultural and linguistic reality of the TL receiver. Translation is then regarded as an operation on two languages that has its basis in linguistics. In addition, it may be seen within a framework of communication involving sender, message and receiver.

The underlying factors of the above mentioned definitions of translation have their roots in the developing theories of language. Catford's definition, for example, relies to a large extent on comparative linguistics. Nida's definition, on the other hand, draws upon Chomsky's generative-transformational model which analyses sentences into a series of related levels governed by rules which all have their roots in linguistics where the text is considered to be the ultimate unit of analysis. Newmark's definition is also based on a

[14] Newmark, P., *About Translation* (Clarendon, Philadelphia & Adelaide: Multilingual Matters ltd., 1991), p.1.

theory of language in which he suggests that "in some respects any translation is a matter of an exercise in applied linguistics."[15] Developments in linguistics seem to have had a considerable impact on translation studies. Therefore, the translating process must be flexible in terms of providing the appropriate semantic equivalent to bridge the gap between the SL and the TL. It is this aspect that makes the translation activity different from any other kind of linguistic activity. With respect to this, House states that:

> Like any linguistic activity, translation is a creative process that always leaves the translator a freedom of choice between several approximately equivalent possibilities of realizing situational meaning.[16]

In this case, there is no doubt that the search for an ideal exact equivalent is impossible. This is, of course, due to the different linguistic systems of the two languages as well as their cultural differences. Hence, no translation could possibly provide a perfect rendition that is ideally parallel to the source text in all its linguistic, semantic, stylistic, cultural and social aspects. In this manner, the translator may produce what can be referred to as the nearest equivalence. Concerning this point, Newmark highlights the reasons behind this problem by stating that the main business of the translator in order to translate a text involves not only the translation of the text but also the following considerations of a text:

1. The individual style or idiolect.
2. The grammatical and lexical units of the particular text.
3. The content of the lexical units referring to cultural aspects.
4. The typical format of the text whether a book, periodical, newspaper article, manual instruction book, personal letter, etc.
5. The expectation of the readership from the text.[17]

However, I believe that there are many other procedures and steps that can be added to the above points. These can be summarized as follows:

1. A brief analysis of the original SL text stressing its intention and its functional aspects. In this case, the translator should read and reread the SL text carefully beyond the words and sentences to be able to understand what message the writer intends to convey or to achieve from writing this particular text;

2. The selection of a suitable method for the translation. In this respect, the translator must be aware of the various approaches to and different methods of translation. This in turn

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[15] Op. cit., p.39.
[16] House, J., "Translation Evaluation" in the *Encyclopaedia of Language and Linguistics*, (Oxford: Pergamon Press, 1994), p. 4702.
[17] Newmark, P., *About Translation* (Clarendon and Philadelphia: Multingual Matters Ltd, 1991), p.32.

helps the translator to carry out a close analysis of the text at hand, thereby assisting him in choosing the appropriate equivalents and translation strategies;

3. To preserve the style of the original text. This means that the translator has to choose the appropriate style for the TL text in an attempt to preserve the style of the original text according to its subject matter and its genre.

2.3. Major approaches to translation in the twentieth century

This section investigates approaches to translation in the twentieth century with an emphasis on those proposed in the second half of the century. During this time, scholars considered translation as an interdisciplinary interest reflecting linguistic, cognitive, and social facets of language.

Basil Hatim and Ian Mason correctly state that an extraordinary number of dichotomies inhabit the translator's world. These dichotomies include distinctions such as those made between "literal" versus "free", "form" versus "content", "formal" versus "dynamic" equivalence, "semantic" versus "communicative translating" and, in more recent times, translator "visibility" versus "invisibility".[18] These dichotomies reflect some of the major controversies in translation theory, such as the age-old controversy of "literal" versus "free" translation. For example, literal translation theorists are very much SL oriented, insisting on the maximal translation of the exact contextual meaning of the original. Advocates of the other extreme of free translation claim that, the spirit of the SL text is more important than its content, and that the message, rather than the form, is of the utmost importance. The translator's role is seen as that of an interpreter and a communicator of the SL text to the TL text readers. Such polar attitudes have been detrimental to the progress of translation theory, in my view. Fortunately, more recent trends seem to show a great deal of convergence, viewing translation as a complex, multi-dimensional process, sensitive to a net work of socio-linguistic and textual factors. Accordingly, modern linguistics, as a scientific approach to the study of language comprises many schools of thought varying in their views of the nature of language, its structure, and its functions, but they all attempt to provide a systematic, coherent, and logical account of their subject-matter. A pre-occupation with language as layers of sub-systems characterizes modern linguistics in general. It was thanks to Ferdinand de Saussure that the nature of language as

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[18] Hatim, B. & Mason, I., *The Translator as Communicator* (London and New York: Routledge, 1997), p.1.

a signalling system was appreciated. In the Saussurean model, linguistic signs stand in complex relations; both to themselves and to the outside world. In Europe, the Saussurean school gave birth to a number of functional approaches such as those developed by Firth, Jakobson, Malinowski, and later by Halliday. In America, other models ranging from the Structuralist school in its Bloomfieldian and post-Bloomfieldian trends to the Transformational Generative Model proposed by Chomsky and his followers have made permanent contributions to ways of linguistic thinking. So, at the beginning of the 21st century, translation theory offers a reflection of modern linguistic thinking or an application of general linguistic theory. It attempts to provide a systematic insight into the nature of the translation process in order to achieve various kinds of equivalent effect or correspondence between SL and TL. This is the unifying thread binding all translation approaches.

In the remainder of this chapter, some major approaches to translation will be discussed to shed some light on modern ways of thinking on translation as represented by major contributors such as Nida, Catford, Jakobson, Newmark, Lefevere, Hatim and Mason. These approaches represent the translation theory of the twentieth century. Therefore, the treatment is in the form of a survey, and does not claim to be exhaustive in any sense. In other words, these approaches are dealt with as instances of translation theory in drawing clear scientific guidelines in approaching texts and in reflecting major schools of linguistics. No claim, however, is made to their superiority to any other approaches not included in this survey.

2.4. Nida's approach

Eugene Nida, famous for biblical translations, has also contributed considerably to translation theory. It was Nida who proposed the terms "formal" and "dynamic" equivalence (see chapter four). Nida thus proposed a meaning transfer approach that he calls the "sociolinguistic" or a "sociosemiotic" approach to translation, holding that translation is the search for the "closest natural equivalent" of source language translation units. These are functional linguistic elements that can carry a similar communicative meaning in texts in different languages.[19] Nida's main concern, therefore, is with message transfer and the effect of the translation on the TL readership; a reader, or TL oriented

[19] Kiraly, D., *Pathways to Translation*: *Pedagogy and Process* (Ohio: Kent State University, 1995), p. 59.

approach. Nida's approach can largely be seen as a cognitive, socio-cultural approach, sensitive to the effectiveness of the message transfer, and hence more oriented towards communicative translation. If we were to translate into Arabic the English expression "It was just the tip of the ice-berg", we could opt for a plain semantic rendering such as "هذة فقط بداية المشكلة" or "إن الامر أخطر مما تتصور" or a more cognitively dynamic equivalent, in Nida's sense, choosing an appropriate, idiomatic Arabic expression such as "ما خفى كان اعظم" or "ان وراء الأكمة ما دراها." However, with regard to this approach, one can easily see that Nida is in favour of the application of dynamic equivalence as a more effective translation procedure. In addition, Nida also provided some interesting methods for the analysis of grammatical meaning (cf. Nida, 1974). He seems to be influenced in this analysis by generative grammar, preferring to split surface structure into separate underlying sentences that are not immediately perceived. Newmark cites an example of Nida's analysis of the sentence "Their former director thought their journey was a deception." The underlying meaning of the sentence is split into the following parts: (a) he directed them formerly, (b) he thought X (the entire following expression), (c) they journeyed, (d) they deceived Y (without specifying who Y is). The general meaning can thus be: They journeyed and they deceived (in the opinion of their former director).[20] Such analyses can help the translator in deciphering the cognitive message, and perhaps in resolving certain ambiguities. The approach can also be helpful in showing the semantic or cognitive content of verbs, e.g., the "reciprocity" indicated by the verb "fight" as in "They fought each other" can be rendered in Arabic as "تقا تلا" giving the "تفاعل" form, and the verb "open"' as in: "the door opened", can be rendered by the "انفعل" form in Arabic giving انفتح الباب. Accordingly, Nida's approach seems to be a more systematic approach in that it borrows theoretical concepts and terminology both from semantics and pragmatics and from Noam Chomsky's work on syntactic structure which formed the basis of the generative-transformational model (1957-65) analysing sentences into a series of related levels governed by rules. Munday mention the key features of this model, which can be summarized as follows: "Phrase-structure rules generate an underlying or deep structure which is transformed by transformational rules relating one underlying structure to another (e.g. active passive), to produce a final surface structure, which itself is subject to phonological and morphemic rules."[21] Thus, Nida's approach draws upon generative

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[20]Newmark, P., *Approaches to Translations* (Oxford: Pergamon Press, 1981), p. 41.
[21]Munday, J., *Introducing Translation* (London and New York: Routledge, 2001), p. 39

grammar, generative semantics and, most importantly, on the pragmatic approach to language study in which he describes various scientific approaches to meaning originally related to work that had been carried out by theorists in semantics and pragmatics. In this aspect, Munday notes:

> Nida incorporates key features of Chomsky's model into his 'science' of translation. In particular, Nida sees that it provides the translator with a technique for decoding the ST and a procedure for encoding the TT, although he reverses Chomsky's model when analysing the ST. Thus, the surface structure of the ST is analyzed into the basic elements of the deep structure; these are 'transferred 'in the translation process and then restructured semantically and stylistically into the surface structure of the TT.[22]

However, for Nida meaning is broken down into linguistic meaning, which borrows elements of Chomsky's model. Accordingly, Nida's process is to move away from the old idea that an orthographic word has a fixed meaning and towards a functional definition of meaning in which a certain word acquires its meaning through the context in which it occurs. The translation approach in this case aims at producing an effect on TL readers similar to that affected on SL text receivers. This effect is achieved through what Nida and Taber refer to as 'dynamic equivalence'. Hence, in his early work Nida views the success of the translation as in achieving equivalent response to meet the four basic requirements of:

a. making sense
b. conveying the spirit and manner of the original
c. having a natural and easy form of expression
d. producing a similar response.[23]

Nida's work, therefore, deals with the real and practical translation problems that translators encounter; he attempts to direct translators working in every different culture by producing a systematic analytical procedure for translators working with all kinds of text. Hence, Nida's linguistic approach to translation has been influential on many subsequent and prominent translation scholars, including Newmark.

2.5. Catford's approach

Catford's work entitled *A Linguistic Theory of Translation* (1965) was an influential early treatment aiming to provide a systematic account of translation theory. Catford's treatment is based on his own interpretation of the Hallidayan scale and category grammar, influenced by the Firthian functional view of language (cf. Halliday1970). Firth saw

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[22]Ibid.
[23]Nida, E., *Towards a Science of Translating* (Leiden: Brill, 1964), p.164.

language as a highly complex social phenomenon whose parts and systems, units and structure are interrelated. According to this perspective, the meaning of a lexical item is embedded into the context in which it is used. Therefore, a lexical item taken out of its context can have only what is referred to as a potential meaning. From this perspective, a text may be viewed from a social perspective. Catford's approach follows the Firthian and Hallidayan linguistic model which analyses language as communication. This operates functionally in context and at a range of different levels, for example grammar and lexis, and different ranks, for example sentences, clauses, groups, words and morphemes. Catford's approach, as the title of his book indicates, is a linguistic one, reflecting Catford's own narrow interpretation of the Firthian model.

For Catford, the translation process is concerned with the search for formal TL equivalents for their SL counterparts representing morphemes, words, clauses and sentences. The sentence, therefore, rather than the text is treated as the largest translation unit. Formal equivalents are thus lexical items that can be objectively identified as equivalent in meaning in two different languages, for example "man" in English and "رجل" in Arabic. Accordingly, formal equivalence, represents the same linguistic function in two languages systems, such as in the Arabic expression "ضربته"consisting of the verbal root "ضرب" (past tense form), the elitic first person, singular, grammatical constructions that serve the subject pronoun (ته) and the third person, singular, masculine, object pronoun (ت) constituting together one word, translated into English on the sentence level as: "I hit him". Accordingly, the sentence level in English can be functionally equivalent to the word level in Arabic. Thus, the process is concerned with the search for formal correspondence and textual equivalence in which a clear distinction is made between these two different equivalences (see below). Catford described the translation process as one completely based on the search for an appropriate linguistic equivalence. This leads him to propose certain criteria for an equivalent in which he rightly explains that a formal equivalent must correspond with the formal functional criteria based on the meaning of the words and sentences. Accordingly, Catford's approach to the description of the translation process is based on the linguistic theory of rank-scale grammar and hence appears to concentrate on the sentence rather than the text. His approach differs from that adopted by Nida, since Catford had a preference for a more linguistic-based approach to translation. His main contribution in the field of translation theory is the introduction of the concepts of types and shifts of translation. Thus, Catford proposed very broad types of translation in terms of

three criteria, as follows:

A. The extent of translation (full translation vs. partial translation). For full translation he meant that the whole SL text is subjected to the rendering process, whereas a partial translation is one in which some parts of the SL text are left in the original form and are integrated in the TL text. This kind of translation can be found very often in literature, where some SL lexical material may be considered untranslatable or sometimes even left and omitted for particular reasons.

B. The grammatical rank at the translation equivalence is established (rank-bound translation vs. unbounded translation). With this type, Catford distinguished between rank-bound translation and unbound translation. He understood by rank-bound translation a type of total translation which is restricted to low ranks such as the word level or morpheme level within the scale. That is to say, the equivalence must be established at lower ranks and the TL equivalents should be selected at the same level, such as word level or morpheme level. By contrast, unbounded translation is another type of total translation in which the translator has the freedom to translate an SL unit by an equivalent TL unit not belonging to the same level. For instance, the translator can render an SL word by an equivalent clause in the TL. Although the two units belong to two different ranks, equivalence still takes place. With these two types in mind, Catford sees that in rank-bound translation an equivalent is sought in the TL for each word or for each morpheme encountered in the ST. In unbounded translation equivalences are not tied to a particular rank, and we may additionally find equivalences at sentence, clause and other levels. Catford sees this partly corresponding to the popular terms "free" and "literal" translation (see Catford, p.25).

C. The level of language involved in translation (total translation vs. restricted translation). To Catford, total translation is a replacement of SL material by TL material. In order to clarify this point, Catford stressed that in total translation not all replacement of the SL material will be equivalent to the TL material. It will very much depend on the levels of the languages. Thus, total translation was defined by Catford as a "replacement of SL grammar and lexis by equivalent TL grammar and lexis with consequential replacement of SL."[24] On the other hand, restricted translation was defined as the "replacement of SL textual material by equivalent TL textual material, at only one level."[25]

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[24] Ibid., p.22.
[25] Ibid.

With this in mind, Catford's theory of translation can still be seen as a landmark in the linguistic approach to the series of processes involved in the act of translating, being concerned with the search for appropriate equivalence. Here, we will refer to the second type of translation, since it is concerned with the concept of equivalence, and we will then move on to analyse the notion of translation shifts, as elaborated by Catford in his linguistic theory of translation, which are based on the distinction between formal correspondence and textual equivalence.

2.5.1. Translation shifts

As far as translation shifts are concerned, Catford's term 'shifts' can be seen as translation procedures which were an attempt to explain the different changes that sometimes occur when there is not a straightforward way of achieving equivalent correspondence between SL and TL texts. In his book *A Linguistic Theory of Translation* (1965), Catford makes an important distinction between formal correspondence and textual equivalence. He commenced by defining 'formal correspondence' as: "any target language category 'unit, class, structure, element of structure, etc.' which can be said to occupy, as nearly as possible, the same place in the economy of the target language as the given source language category occupies in the source language."[26] Accordingly, translation is reduced to a purely structural exercise in which syntactic and grammatical relations are given priority over semantic and cultural aspects. To Catford the translation process, in this case, consists of replacing each word in the source language text by one in the target language text. It defines classes, abstract rules and grammatical categories to search for the correct target language equivalent lexicon/syntax. This approach is a direct application of traditional grammar. Textual equivalence, on the other hand, is defined as: "any TL text or potion of text which is observed on a particular occasion...to be the equivalent of a given SL text or portion of text."[27] According to Catford textual equivalence means that source language and target language have to function in the same way and in the same situation.

To sum up, Catford's translation approach appears to concentrate on the sentence rather than the text, where equivalence is deliberately limited to ranks below the sentence. It involves the understanding of the translation process only as an act matching the ST with

[26] Op. cit., p.27.
[27] Ibid.

the TT linguistic elements of words and sentences. As stated above, translation in this case is mainly an act of formal correspondence which focuses on the linguistic structure of languages and how they work and can be compared to one another, whereas textual equivalence focuses more on the translation in itself and its equivalent relationship with the ST. It is thus tied to a particular ST and TT pair, while formal equivalence is a more general system-based concept concerning a pair of languages. In cases where there is no way to achieve equivalent correspondence between SL and TL, translators need to centre their attention on shifts, which Catford defined as departures from formal correspondence in the process of going from the SL to the TL with the final aim of obtaining textual equivalence between the two texts.

Catford's proposed two major shifts were level shifts and category shifts. (i) By level shifts we mean that when a SL item at one linguistic level has a TL translation equivalent at a different level.[28] In practice translation between levels is absolutely ruled out by his linguistic theory as the necessary condition of translation equivalence. Here, we are left with shifts from grammar to lexis and vice-versa as the only possible level shifts in translation, which are quite common.

(ii) Category shifts, on the other hand, are "departures from formal correspondence in translation."[29] To Catford, category shifts in translation are subdivided into four types. These are as follows:

(a) Structure shifts, which, according to Catford, are the replacement of SL grammar and lexis by equivalent TL grammar and lexis with consequential replacement of SL phonology/graphology by (non-equivalent) TL phonology/graphology. These are amongst the most frequent category shifts which can occur at different ranks in translation, especially at the grammatical level. The following Arabic-English instances are examples of clause-structure shifts.

SL text: أنا أعرف هذة المعلومة TL text: I know this information.

SL text: فاطمة تحب الشاى مع الحليب TL text: Fātama likes tea with milk.

These two examples in fact illustrate Catford's structure-shifts as one type of translation-shift that reflects a complete formal correspondence of clause-structure at clause rank. Further, Catford adds that structure-shifts can be found at other ranks, for example at group

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[28] Ibid., p.73.
[29] Ibid.,p.76.

rank.[30] In translation between English and other languages such as French and Arabic, for instance, there is often a shift from (modifier + head 'MH') to (modifier + head + qualifier 'MHQ'), where translation shifts involve mostly a shift in grammatical structure. For example, A white house (MH) is translated into French and Arabic as (MHQ). They go as follows: *une maison blanche*, and Arabic is: البيت الابيض

(b) Class-shifts comprise shifts from one part of speech to another, where the TL correspondent belongs to a different class unit from that of the SL element. Consider for instance the following example:

SL text: هذا الرخام أبيض مثل الثلج TL text: This marble is white as snow.

In this example, the translation equivalent of the Arabic adjective 'أبيض' is the English adjective 'white'. These two adjectives are exponents, and hence correspond formally in both languages. Further examples can also show the translation equivalent of a SL item in a different class from the original. They go as follows:

SL text: سيارة زرقاء TL text: A blue car.
SL text: البيت الابيض TL text: A white house.

Here the translation equivalent of the adjectives 'زرقاء' and 'الابيض', operate as modifiers + head in TL. English adjectives are modifiers usually preceding the nouns, whereas in they Arabic are qualifiers adjectives placed after the noun (e.g. 'Ali is a kind man). Class-shift, then, occurs when the translation equivalent of a particular SL item is a member of a different class from the original item. Because of the logical dependence of class on structure (of the unit at the rank above) it is clear that structure-shifts usually entail class-shifts as stated in the above examples.

(c) Unit-shifts or rank-shifts are shifts where the translation equivalent in the TL is at a different rank to the SL. This has been mentioned when talking about grammatical levels above. To Catford, unit-shifts are departures from formal correspondence in which the translation equivalent of a unit at one rank in the SL is a unit at a different rank in the TL. In other words, in rank shifts, the translation equivalent in the TL belongs to a different rank. Rank here refers to the linguistic units of sentences. In the following example, the use of the indefinite article [*a*] in English is a simple example:

in Arabic," هى ممرضه", and the English is: she is *a* nurse.

(d) Intra-system shifts occur between two languages when, although similar functions exist

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[30] Ibid., pp.73-77.

from the point of view of their corresponding system, the SL term must be replaced by a non-corresponding term in the TL. One might expect 'system-shift' to occur along with the names of the types of shift affecting the other fundamental categories of grammar- unit, structure and class. In Catford's terms intra-system shift is a category shift to be used for those cases where the shift occurs internally to a system; that is, for those cases where SL and TL systems which approximately correspond formally as to their constitution, but when translation involves the selection of a non-corresponding term in the TL system.[31] In translation, however, it quite frequently happens that this formal correspondence is departed from, such as where the translation equivalent of the English singular is the Arabic or French plural or vice-versa. For example, sentences which in Arabic normally have a plural noun as an object, such as " أثاث جديد " require a singular form in English if the object refers to what we might explain as one unit per individual, as in 'new furniture'. Other examples given below between French and English are number and article systems, where, although similar systems operate in the two languages, they do not always correspond. These are as follows: advice (singular) in English becomes *des conselis* (plural) in French, and the sheep (singular) in English becomes plural in Arabic e.g. غنم شاردة . The French definite article *le pantalon* (singular) becomes trousers in English. Moreover, in English-Arabic translation, it is sometimes happens that the equivalent of an article (a or an) is not the formally corresponding term in the system. This can be seen as follows:

SL	TL
Pass a law.	يسن قانونا
Exert an effort.	يبدل جهدا
Pay a visit.	يقوم بزيارة
Run a company.	يدير شركة
Score a victory.	يسجل انتصار

Clearly, however, such shifts from one system to another always entail unit-shifts or class-shifts, since each linguistic unit in the SL has its translation equivalent in the TL.

Generally speaking, all the techniques we have examined above can be very useful as a means of attaining linguistic equivalence, especially in the training of prospective translators in order to make them aware of the different strategies to be applied, as well as

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[31] Catford, J., "Translation Shifts", in Venuti, L., *The Translation Studies Reader* (London and New York: Routledge, 2000), pp.145-6

to suggest that the application of these techniques need not imply any betrayal of the original text. Additionally, these techniques can become useful guidelines for more experienced translators, who will apply them together with other aspects that must be taken into consideration as part of the translating process.

2.6. Hatim and Mason's approach

Hatim and Mason are two of the theorists who have approached translation from the communicative point of view, regarding it as an act of communication discourse. In 1990 they attempt to bridge the gap between the linguistic sciences oriented approach and one that emphasises the target culture system or the political dimension of translation as a product.[32] Both view translation as a process involving the negotiation of meaning between producers and receivers of texts, and consider translating as a communicative process that takes place within a social context. Their approach thus duplicates Newmark's approach in many respects. Their approach emphasizes the importance of context in determining the appropriate meaning.

One can then agree with Hatim and Mason's approach to translation and with the importance they give to the "process" since it helps to understand how much has to be accounted for in this act of communication that takes place in a given social environment and to understand the translator's function as a communicator. With this in mind, both state that:

> Indeed one might define the task of the translator as a communicator as being one of seeking to maintain coherence by striking the appropriate balance between what is effective (i.e. will achieve its communicative goal) and what is efficient (i.e. will prove least taxing on user' resources) in a particular environment, for a particular purpose and for particular receivers."[33]

In their view, the areas of text-linguistics, cohesion and discourse analysis have a marked application in translation theory. Hence both regard translation as a process aiming at transferring and communicating in a TL text what has been said in an SL text "foreign text". In addition, Hatim and Mason view the translation process as the product of a cognitive process which involves a diversity of procedures that create target language text. That to say, the Hatim and Mason approach focuses on the pragmatic aspect of the text, or

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[32] Hatim, B. & Mason, I., *Discourse and the Translator* (London and New York: Longman, 1990), p.3.
[33] Hatim, B. & Mason, I., *The Translator as Communicator* (London and New York: Routledge, 1997), p.12.

text acts, which they describe as the speech act motivated by the text meaning in terms of the effect intended by the original text. Accordingly, recent developments in the area of text linguistics expounded by Hatim and Mason (1990/1997) explain the translation process within the framework of a text type model. For Hatim context is considered in the light of pragmatic and semiotic notions such as intentionality of text interpretation. However, Hatim's model of intertextuality ensures that the various texts fall within the domains of contexts, text types and texture. These are in constant interaction with each other leading to the emergence of text types, as stated earlier by Beaugrande and Dressler (1981).

By paying a great deal of attention to ST textual analysis, a translation is seen as conveying a foreign message and is perceived to be largely a socio-linguistic phenomenon. Hatim and Mason provide some interesting and useful comments on the nature of the translation process which they view as: "An act of communication which attempts to relay across cultural and linguistic boundaries, another act of communication which may have been intended for different purposes and different readers."[34] The work of Hatim and Mason, separately and in collaboration, brings together an ambitious array of analytical concepts from different areas of linguistics. They attempt to introduce text structure as another dimension in their approach. Munday states that it is Hatim and Mason, who make the greatest effort to incorporate a Hallidayan notion of culture and ideology into their analysis of translation. According to Munday, while their findings are illuminating and they analyse a range of text types, they always remain linguistic-centred, both in terminology and in the phenomena investigated, such as lexical choice, cohesion, transitivity, style shifting, and translator mediation.[35] Hatim and Mason's work shows how far linguistic approaches have advanced over the past five decades. They consider the task of translators with respect to ST analysis to determine the strategy followed by the text producer. In so doing, the translator needs to recognize the underlying principles behind the production and reception of texts, written and spoken, source and target, technical and non-technical. Applying some of the insights gained from workers in the field of discourse analysis, Hatim and Mason put particular stress on the two notions i.e. text strategy and text type. The former is a plan made up by the text producer in organizing the text

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[34] Ibid., p.1.
[35] Op. cit., p.102.

according to specific sets of values that realise field, tenor and mode, thus enabling the reader to make assumptions, statements and predictions about the text structure. The latter is a conceptual framework on the basis of which texts are classified and produced according to their communicative purposes. Its aim is thus to provide the reader with various types of texts.

According to Hatim and Mason, the translator is not simply a producer of an end product, namely the TL text. He is a "special category of a communicator, one whose act of communication is conditioned by another, previous act and whose perception of that previous act is intensive."[36] A translator is, in fact, a mediator, or a broker who helps two parties to communicate across both linguistic and cultural boundaries.[37] These conventions underline the potential differences between languages as well as the importance of taking such considerations into account in translation. With this in mind, the translator needs to identify the writer's communicative aim in order to understand the text and the strategies used in its production. In addition, the Hatim and Mason approach also stresses the importance of translation procedures in transferring the ST, seeing text type as the main focus of the translator at both structural and textual levels. In addition, these two writers see texts displaying common characteristics related to their structure, texture, and choice of grammatical devices.[38]

However, one major difficulty with this approach is the great diversity of texts (text-types) requiring different translation techniques and methods. As the authors themselves are well aware, a poem, for instance, constitutes a vastly different text from an advertisement, or a list of instructions for the use of a computer. It is arguable that in poetry, self-expression, rather than communication, is the prime factor. In Newmark's model, poetry is the supreme instance of an expressive text requiring, in his view, a close semantic translation. Hatim and Mason, however, argue that even though the expressive function is the most salient in poetry and other literary works, communication is always present as an underlying motive. Before being submitted to translation, a poem has to be read, and an act of reading is essentially an act of communication. The essential elements of communication (text producer-text receiver, standing in some kind of relationship to each

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[36] Op. cit., p.2.
[37] Op. cit., p.14.
[38] Op. cit., pp.73-160.

other) underlie all acts of communication, and hence all texts.

As was stated earlier, Hatim and Mason's approach is potentially promising, but it has yet to be sharpened and given a more comprehensive shape. Newmark's unified approach attempts to bring together semantic and communicative translation in the light of text types and language functions (see below) and is incorporated into a larger socio-cognitive theory embracing communication in the widest sense of the term, which is the ultimate goal of all translations.

To conclude, Hatim and Mason clearly focused on the translation process as an act of communication embodied in social cognitive behaviour. They maintained that translation ought to be viewed through a global perspective as a behavioural act which has a complex cognitive dimension. Their process of translation, therefore, is to be approached from two points of view. First, the social involvement of the translator is in a unique linguistic act of communication. Secondly, an ongoing cognitive process is part of this act.

Accordingly, the proposed theoretical translation approaches of the twentieth century need to be investigated in an attempt to establish a comprehensive foundation for a theory of translation by which meaning is conceived according to social-cognitive and cultural processes. This is based on an understanding of how the linguistic system of the ST units and their structure can lead to the understanding of the text beyond the word and sentence level.

2.7. Newmark's approach

As was previously indicated, the theory of translation, reflecting the history of translation, has been marked by polarity; namely, the 'literal' versus 'free' translation dichotomy. Literalists such as Nabokov, "rendering as closely as the associative and syntactical capacities of another language allows,"[39] leaned heavily on the faithful reproduction of the SL text, allowing only a limited amount of freedom to account for the contextual meaning and the TL syntactic rules. Non-literalists such as Nida preferred a more communicative model of translation, with emphasis on the message essentially to be conveyed, rather than the form.

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[39] Quoted in Newmark, 1981, p.11.

Like Nida, Newmark defined the concept of translation adopting a linguistic approach and in what may be considered a straightforward way from the point of view of the simplicity of his definition. He regarded the act of translating as "transferring the meaning of a stretch or a unit of language, the whole part or a part of a text, from one language to another."[40] The more recent approaches, such as the model proposed by Hatim and Mason outlined above, have attempted to redress the balance by presenting a theory that is based on text-analysis in the light of discourse parameters, with an underlying basic assumption that all translation is an act of communication (translation as a social phenomenon). Furthermore, Newmark feels that not all these approaches are adequate, though their insights may still be valuable, as accounts of the translation process. He claims that his main contribution lies in the theory of communicative and semantic translation expounded in a number of his writings. Semantic translation, according to Newmark, is to be distinguished from literal translation in that it respects "contextual meaning", may introduce culturally neutral terms, and takes aesthetics into account. Thus, "in semantic translation, the translator's first loyalty is to his author, in literal translation, his loyalty is, on the whole, to the norms of the source language."[41]

Communicative translation, on the other hand is more "reader-centred" attempting "to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership."[42]

In his writings during the 1990s, Newmark seems to be proposing his own theory of translation by unifying his previous dual theory of semantic and communicative translation.[43] He seems to be increasingly aware of the interrelatedness of the two approaches, and their applicability to different types of texts. Semantic and communicative translation methods are no longer seen as "mutually exclusive" opposites but rather as instances of "cognitive translation" with different points of emphasis.

Furthermore, Newmark provides a very lucid account of his theory of semantic and communicative translation. He argues that neither of these approaches to translation is

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[40] Newmark, P., *About Translation* (Clarendon and Philadelphia: Multingual Matters Ltd, 1991), p.27.
[41] Op. cit., p.63.
[42] Op. cit., p.47.
[43] Op. cit., p.1.

necessarily incompatible with literal or word-for-word translation. In fact, he proposes that if "equivalent effect" can be secured, then the literal, word-for-word translation is not only the best but is the only valid method of translation. He also claims that both semantic and communicative translations comply with SL and TL syntactic equivalence and that both types of translation may well coincide. Both methods are seen as "widely overlapping bands of methods" and sections of the same text may be translated more or less semantically, or more or less communicatively.

Newmark concedes, however, that most of the texts translated nowadays, which he describes as "run of the mill" require more of a communicative than a semantic translation. However, a more highly original, authoritative expressive text would generally require a closer semantic translation. Newmark's contributions to translation theory are in fact quite varied and considerable. His theory of semantic and communicative translation is supported by his views on text types and language functions. Therefore, Newmark believes that the choice of method can be made largely in the light of these categories. Newmark also provides interesting insights into literary translation in general, and the translation of metaphor in particular. He states: "Whilst the central problem of translation is the overall choice of a translation method, the most important particular problem is the translation of metaphor."[44] A metaphor creates an image in our minds by transferring the attributes of one object to another. Its role in language is not simply decorative but often very central in the way we perceive objects and images. Newmark distinguishes six types of metaphors: dead, cliché, stock, adapted, recent and original metaphors. He proposes various ways to translate these. For highly original metaphors such as those produced by poets and novelists, Newmark strongly advises the closest, possible semantic translation verging on the literal. In my opinion, this is an important insight, as such metaphors are usually culture-specific, innovative, aesthetically appealing, and sometimes intentionally strange, obscure, or even surreal. Very often the literal translation of original metaphors results in equivalents that retain the freshness and beauty of the original, and hence preserves the communicative value of the ST images.

The Arab modern poet, Nizār Qabbānī, describes the blueness of his beloved's eyes as follows:الموج الأزرق فى عينيك يناديني نحو الأعمق . A literal translation would read as follows:

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[44] Op. cit., p.104.

"The blue waves in your eyes call me to the deeper." A broadly semantic or functional translation would be: "Your eyes are blue; I find them very tempting". Similarly, the Qur'ānic expression "واشتعل الراس شيبا[3]", might be rendered more semantically, as follows: "White hair enflamed [my] head". Clearly this translation retains the beauty of the original expression; a more functional translation may retain the sense but, in my view, it would destroy the image as in "my hair is getting white" or a rather more dynamic rendition "I am growing old." Here a figurative expression, such as "my hair is getting white and I am growing old" offers only a global correspondence between the textual units of the ST and those of the TT.

2.8. Lefevere's Approach

In the preface to his *Translation, Rewriting, and the Manipulation of Literary Fame*, Lefevere states that: "Translation is, of course, a rewriting of an original text. All rewritings, whatever their intention, reflect a certain ideology and a poetics and as such manipulate literature to function in a given society in a given way."[45] Lefevere's approach to translation thus clearly differs from the above approaches. His approach was mainly designed to propose a particular framework focused on the translation of poetry; it is a more poetic approach concerned with the various elements and techniques of poetic text. Lefevere's view thus explores specific problems of translating poetic texts through the close practical analysis of texts where he reveals various defects perpetrated by translators. However, Lefevere's view results from the deficiencies of the methods he examines, which are due to an overemphasis of one or more elements of the poem at the expense of the whole. That is, he attempts to set up a reasonable framework for twentieth-century poetry translation so as to propose various strategies in translating poetic texts (see 4.3.8).

Furthermore, the idea of translation as a form of rewriting means that any text produced on the basis of another has the intention of adapting that other text to a certain ideology or to a certain poetics, and usually to both.[46] Accordingly, the translation process as a form of rewriting is meant to be a process of rewriting the original text (ST). This approach reflects Lefevere's view in seeing translation as a process of rewriting. Therefore, Lefevere,

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[45] Lefevere, A., *Translation, Rewriting and the Manipulation of Literary Fame* (London and New York: Routledge, 1992), p. vii.
[46] Quoted in Hermans, *Translation in Systems* (Manchester: Jerome, 1999), p. 127.

originally working from within systems theory (see below), examines translation as "rewriting" and the ideological tensions around the text. Translation thus seen as rewriting, developed from systems theory and pioneered by Lefevere, studies the power relations and ideologies existing in the poetics of literary and cultural systems that interface with literary translation. Thus, Lefevere goes beyond language and focuses on the interaction between translation and culture, on the way in which culture impacts on and constrains translation and on the larger issues of context, history and convention.[47] Linguistic theories of translation have largely been dismissed and attention has centred on translation as cultural transfer and the interface of translation with other growing disciplines within cultural studies. Lefevere sees translation as the most obviously recognizable type of rewriting, and states that it is: "the adaptation of a work of literature to a different audience, with the intention of influencing the way in which that audience reads the work."[48] With this view in mind, Lefevere sees translated literature as part of the cultural, literary and historical system of the TL and as an act carried out under the influence of particular categories and norms constituent to systems in a society. The most important of these are patronage, ideology, poetics, and "the universe of discourse."[49] Lefevere's view of translation as a rewriting process considers the preservation of ideological features, ideas, values, concepts, and assumptions about cultural matters. It built on the work of Even-Zohar in the 1970s which saw translated literature as a system operating in the larger social, literary and historical systems of the target culture. Here, a literary work is not studied in isolation but as part of a literary system, which itself is defined as a system of functions of the literary order that is in continual interrelationships with other orders. Accordingly, Even-Zohar emphasises that "translated literature operates as a system in the way translation norms, behaviour and policies are influenced by other co-systems."[50] Following such a view of translation, all translations are also expected to be "adequate" and "acceptable" rewritings of the original with acceptable language used in order to create a reading public. According to such a view, the chances are that the translation will be close to the original in terms of adequacy, hence a close reproduction of the dominant textual relations of the

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[47] Bassnett and Lefevere, *Translation, History and Culture* (London and New York: Pinter, 1990), p.11.
[48] Op. cit., p.13.
[49] Op. cit., p.13.
[50] Even-Zohar, I. "The position of translated literature within the literary polysystem," in L. Venuti: *The Translation Studies Reader* (London and New York: Routledge, 2000), pp.192-7.

original.[51] In addition, with regard to the act of translation as a rewriting, Lefevere states that translation is an artistic feature that reflects the ST's intellectual and aesthetic quality. Accordingly, the function of translation thus becomes the rewriting of the foreign text into the domestic culture. Hence, translation to Lefevere should be re-termed "rewriting" since it is performed under certain constraints and for certain purposes.

2.9. Concluding Remarks

In the light of the survey presented in the previous sections, a variety of different major approaches to and theoretical views of translation have been presented and discussed. The following points will be of significance in the remaining part of this study.

a) The translation procedure is a highly complex operation since it involves numerous factors. These include linguistic, semantic, readership, and cultural factors which are also related to the professional aspects of translation as an art and science.

b) The translation process is a means towards two ends.

Firstly, translation is mainly for a communicative purpose, making interaction more accessible to various communities and societies. Secondly, translation is about conveying a message from one language into an equivalent message in another. Translation, therefore, is mainly concerned with a process referred to as *transfer*. The twentieth century is distinguished by the emergence of numerous scholars in the field of translation. During this period, the translation process was not just a replacement of the source text by a target text. In fact, it was essentially a communicative act employed across time and language, taking into consideration new concepts such as text type and language function. These concepts had to deal with the different criteria of the concept of an equivalent. This point will be discussed further in chapter 4. To conclude, the above survey aims to provide readers with insight into the most common processes used in translation. Such views largely reflect modern linguistic theories of translation and hence emphasize different theories and strategies of translation (see chapter 4). Yet, it appears that in the complexity of language, its meaning, its functions and its various uses, translators have to be flexible in their choice of methods and to adapt their translations to the nature of the text to be translated. These issues will be discussed in depth in the next chapter, thereby highlighting further translation problems.

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[51] Ibid.

Chapter Three

Meaning, Text-type, Language Functions and Translation

3.0. Meaning and translation

Translation is often referred to as the "transfer of meaning." We qualify a translation as giving the same meaning, which is usually based on cultural and ideological aspects as well as the fact that meaning is related to linguistic situations where a sentence or word is used. However, these situations provide different contexts in which language can be used formally, informally or "colloquially", and so on. The translator, in this case, should not only translate words but also look for the implied meaning in the text. That is to say, the translator should not take the SL words at their face value, but should carry out deeper analysis to understand their meanings. On this issue of meaning, the translator has to decide on a number of priorities such as:

a. Meaning in language is a very complex issue and words can have different interpretations since some can carry several meanings, hence translators should pay attention to the actual meaning of a certain word during the translation process.

b. The translator has to focus on the intention of the writer of the original text rather than his own interpretation.

c. Thirdly, the translator should select a proper meaning, as well as proper equivalents, for the ST lexical items.

With these factors in mind, meaning in translation can be described from the translation point of view as the meaning of a particular word in a particular situation or context (see below). In other words, the meaning of a word is dependent on its position in a particular linguistic form that is encapsulated by the linguistic context in which it occurred.

Translation, however, does not remain at this level. In fact, all languages have many complex words and therefore, the meaning of these words must be derived from the context. In this regard, Newmark notes that: "many words are profoundly affected by their context, linguistic, cultural, and situational, and cannot be translated in isolation and therefore, the linguistic meaning as a concept is context bound, to which word meaning is

determined more or less by context."[1]

3.1. The problem of meaning in translation

As has already been indicated in the definition of the term translation, meaning must be given priority over everything else in translation. Translation is thus to be regarded as a linguistic activity that is mainly based on the transfer of meaning. Baker states that "the lexical meaning of a word may be thought of as the specific value it has in a particular linguistic system and the 'personality' it acquires through usage within that system."[2]

Following the same line of thought, Zgusta explains that "every word (lexical unit) has something that is individual that makes it different from other words. And it is just the lexical meaning which is the most outstanding individual property of the word."[3]

However, the difficulty begins when the translator starts to transfer the meaning of a word or the meaning of a particular part of a text. The difficulty of translation is related to a number of factors. In his introduction to linguistics, Todd explains these semantic factors as follows:

1. A word can have more than one meaning.
2. Different words can have the same meaning.
3. Some words seem to have opposites.
4. The meaning of some words is included in the meaning of others.
5. Certain combinations of words have meanings that are very different from the combination of their separate meanings.[4]

However, with these factors, the most important aspect here is that the translator has to realize the intended meaning of the writer's words and sentences, particularly the expressive meaning that occurs in a certain type of text and context. In this regard, the translator's main job is to rely on the content level which encapsulates what the writer wishes to convey.

As stated earlier, the purpose of translation is the communication of a particular meaning from the SL into the TL. This, in turn, depends on the translator's own perception of the meaning of that text. The translator is aware of the fact that the meaning depends on

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[1] Newmark, P., *A Textbook of Translation*, (London: Prentice Hall International, 1988), pp.190-5
[2] Baker, M., *In Other Words: A Course Book on Translation* (London: Routledge, 1992), p.12.
[3] Zgusta, L., *Manual of Lexicography* (Paris: Monton, 1971), p.67.
[4] Todd, L., *An Introduction to Linguistics* (Essex: Longman , 1987), p.79.

interpretation, as the text may convey several possible interpretations. Palmer maintains that in the interpretation of meaning in language there are a number of considerations which should be taken into account. As far as the meaning of words is concerned, these semantic considerations have been identified by Palmer as follows:

1. We do not merely make statements; we also ask questions and give orders. Therefore, the grammar of all languages reflects these distinctions.
2. There are varieties of uses of language, e.g., we warn, persuade, argue etc, that is to say, we influence people through language in many ways.
3. There is a great deal of difference in the meanings of many words.
4. Language is often deeply concerned with a variety of social relations. We can be rude or polite, and the decision to be one or the other may depend upon the social relationship with the person to whom we are speaking.[5]

The translator thus has to rely on his own judgment and intuition. In other words, he has to keep in mind the fact that the surface structure of any language does not contain or reveal several aspects of meaning that may be essential for understanding the message in all its complexity. The following sections will examine the different types of linguistic meanings.

3.1.1 Referential meaning

This type of meaning refers to the concepts or to the semantic content to which the linguistic forms refer. In other words, it refers to the idea or the concept outside language which the words in language represent. On this type of meaning Nida and Taber provide a clear description, of which there are two parts:

1. The words as symbols which refer to objects, events, abstracts; and
2. The words as prompters of reactions of the participants in communication.[6]

In fact, in any given language, a word may have different meanings. The choice from the translator's point of view depends on a number of essential parameters and principles. These are as follows:

1. A word may convey a cultural social meaning.
2. A word may convey a writer's particular meaning e.g. expressive meaning.
3. A word may convey a particular metaphoric meaning.
4. A word may be suitable for a particular style.

In this case, the translator's duty is to have a complete understanding of the original text in terms of the proposed or discussed subject matter. Moreover, the referential meaning which

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[5] Palmer, F., *Semantics*: *A New Outline* (Cambridge: Cambridge University Press, 1981), pp.34-36.
[6] Nida,E. and Taber, C., *The Theory and Practice Of Translation* (Brill: Leiden 1982) , p.56.

is the major concern of translators is directly related to the topic proposed in the original text. Newmark describes the referential meaning as follows:

1. A word may be linguistically conditioned by its use beyond the sentence.
2. The referential meaning will secure the meaning of a thousand technical words.
3. Referential meaning may refer to words related to the ways of thinking and behaving within a particular language community and words which may be cultural.[7]

3.1.2. Dictionary meaning

Normally, in the process of translation translators rely extensively on the dictionary, taking the literal meaning of a word or a phrase rather than the meaning intended by the writer of the original. Dickins et al., state that "it is vital to remember that meanings are not found exclusively in the words listed individually in the dictionary."[8]

In fact, what a dictionary, and particularly a bilingual one, offers the translator is a well-organized list or catalogue of meanings according to their significance and priority. In this respect, Abu-Ssaydeh claims that:

> The main focus of a bilingual dictionary should be the complex network of senses at the single word level and that the dictionary would be a fair representation of the lexis if it combines such items with a few scattered multi-word units.[9]

In many cases, as far as the dictionary is concerned, a word's referential meaning does not appear to be of great help to translators for a number of reasons:

1. The meaning of a word is determined by its meaning in the particular text.
2. The dictionary meaning may not provide the exact equivalent.
3. The dictionary meaning may also not preserve the style of the original.
4. The word may not have an equivalent in the target language, in which case the translator has to depend on his own knowledge and skill
5. The dictionary may not be suitable to the context of the original text.

As a strategy, a translator may refer to the dictionary either to check the meaning of unfamiliar words or phrases or to make sure that he has chosen the correct meaning of a

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[7] Newmark, P., *About Translation* (Clarendon and Philadelphia: Multingual Matters Ltd., 1991), p.15.
[8] Dickins, et al., *Thinking Arabic Translation: A Course in Translation Method: Arabic to English* (London: Routledge, 2000), p.97.
[9] Abu-Ssaydeh, A., "Multi-word units in English-Arabic Dictionaries: Status and Equivalence strategies", *Turjumān*. Vol.14. No. 2. (Tangiers: Altpross, 2005), p. 58.

familiar word in a particular context. In reality, as the dictionary offers a well organized list or catalogue of meanings of words taken out from their context, the translator uses his linguistic knowledge and skills to attempt to make the correct choice in selecting a suitable equivalent for the context of the text, the deeper intention of the writer of the original and the style of the particular text under translation.

3.1.3. Denotation

Denotation refers to that part of the meaning of a word or a phrase that relates to the real world. That is to say, it refers to a special type of meaning that presents the general basic meaning of a word out of context. This type of meaning can be described as similar to the dictionary meaning. However, whereas the dictionary provides the essential simple meaning of a word, denotation is a term used in semantics as part of a classification of types of meaning as opposed to connotation. Furthermore, denotative meaning involves the relationship between a lexical item and the non-linguistic entities to which a word refers.

3.1.4. Connotation

This particular type of meaning refers to the additional meaning of a word or a phrase beyond its central meaning. In other words, it is completely different from denotation. Connotation usually reflects people's emotions and attitudes to what a word or a phrase refers to; that is to say, it is the meaning of a word or an expression in a particular context or in a combination with other words in a text in which the main difficulty begins when the translator starts to transfer the meaning of a word, or the meaning of a particular part of a text. Thus the difficulty of translating a literary text, particularly a poem or novel, is related to several factors. These are related to several types of meanings, which represent the overall meaning of a text. In general, the connotative meaning of a text, according to Dickins et al., can be divided into four categories of meaning:

1. Attitudinal meaning is that part of the overall meaning of an expression which consists of some widespread attitude to the referent.
2. Associative meaning is that part of the overall meaning of an expression which consists of expectation that are rightly or wrongly associated with the referent of the expression.
3. Affective meaning is an emotive worked on the addressee by the choice of a particular expression that forms part of the overall meaning of the text.
4. Collocative meaning is the meaning of an expression over and above its literal meaning.[10]

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[10] Op. cit., pp.66-70.

These categories represent the semantic principles which the translator needs to follow as guidelines when deciding on the meaning of particular key words or expressions. With these semantic principles, the term connotation refers to the emotional association that a speaker attaches to a term. These associations represent part of the meaning of a word.

As a matter of fact, any given word in any language can have numerous connotations besides its information content. These connotations are directly connected to the cultural meaning of a word (see chapter five). In many cases, this meaning is lost in the translation process if the translator is not fully aware of the added referential meaning that can be negative or positive. In this regard, one can point out that the connotative meaning can be judged by what a word means in the culture of the society of the TL and SL. On this point, we have textual translation equivalents. For instance, "open the book please" translates in Arabic as افتح الكتاب من فضلك. We can say that the Arabic word *kitāb* is the textual translation equivalent of the English word book, but كتاب, and book are not formal correspondents, because in the Arabic language *kitāb* does not occupy the same place as the word book does in the English language. In fact, the word *kitāb* in Arabic indicates a piece of writing, letter, document, Qur'ān, notebook, contract, marriage contract, and so on.

Translation is thus often referred to as the "transfer of meaning". We therefore qualify a translation as "giving the same meaning". The question to be asked is: What is meaning? To Catford, meaning is the total network of relations entered into by a linguistic system of language. These relations are either formal or contextual. Formal relations are the relations between one item and the other items in the same language. For instance, there are relations between a lexical item and its collocate in the same language. On the other hand, as Catford goes on to add, contextual relations are concerned with the relation between a lexical item and the elements that collocate with that item and the other items in the same text in which it occurs.[11]

Accordingly, formal correspondence in the two texts is different linguistically. An example is the dual gender in Arabic.

Consider the following translated text: هذان الرجلان هما احمد و علي

These two men are Ahmed and Ali.

[11] Catford, J., *A Linguistic Theory of Translation* (London: Oxford University Press, 1965), p.35.

The first three items in the Arabic sentence display a dual number, whereas their English equivalents can only be plural, that is to say, English has only two number categories, singular and plural. The numeral "two" must be added to render the translation semantically acceptable. Nonetheless, the translation remains largely literal.

As every language has its own linguistic system in terms of its grammar and structures, languages in general do not accurately correspond to each other as far as structure is concerned. This means that the grammar of a particular language such as Arabic may be somewhat different from that of English e.g. Italian vs. Spanish. Of course, this does not mean that there is no close semantic or functional equivalence. Hence, it is possible to arrive at a suitable translation, bearing in mind that these differences do not prevent the finding of "equivalent meaning", as all languages express human experiences.

3.2. Text-type and text function

Translation activities take place within a framework of a particular communicative situation on the basis of linguistic units called **texts**. As Clarke and Ahonen explain, texts can be in the form of writing, speech, pictures or any other symbol. Therefore, the essential point is that they are organized and are found in a relatively solid symbolic combination that is clearly defined. Whatever the form, three features characterize texts: materiality, formal relations and meaningfulness.[12]

Generally speaking, texts fall into different categories of text-types and each text, whatever its genre, is linguistically recognized by specific inherent linguistic features. For instance, in those related to the poetic genre such as a poem, the most important characteristics, as described by Dickins et al., as "the features related to the sound quality of poetry, namely: alliteration, intonation, stress, rhythm, and rhyme."[13] Furthermore, in reference to the notion of text-types, linguistic norms are applied to both literary and non-literary texts. In the field of literary texts, literary elements such as the emotive use of a figure of speech, for example a metaphor or a simile, are frequently found. Such a text is expected to possess certain common linguistic features or characteristics and stylistic properties. Nevertheless, its aesthetic features lie precisely in the fact that it is not a reproduction of a text model, but

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[12] Clarke, K., and Ahonen, A., *Cultural Analysis of Texts* (London: Sage Publications Ltd., 2000), p.73.
[13] Op. cit., pp.80-85.

rather that it represents an innovation process based on the imaginative use of language and creativity. That is to say, the literary text, particularly poetic verse, is written creatively and, therefore, it is often imaginative since it is motivated by the individual's creative process and imaginative powers.

As our focus of attention in this research is on the discussion of a literary genre, namely poetry, one may think of the literary text as a realm of free expression that falls under the expressive category of language function. Therefore, the translator is concerned with text meaning, and language function and text typology are at the heart of the translation process. With this in mind, the translator should decide on the hierarchy of the different functions of language according to how these types are differentiated. Halliday et al., explain these issues as follows:

> Language varies as its function varies: it differs in different situations. The name given to a variety of language distinguished according to use is 'register'. The category of 'register' is needed when we want to account for what people do with their language. When we observe language activity in the various contexts in which it takes place, we find differences in the type of language selected as appropriate to different types of situation.[14]

However, texts of all forms are produced in their own relevant communicative situations and settings. An essential function and requirement for a text is to fulfill its linguistic aims. These are: firstly, the availability of a situation which contains those non-linguistic factors which determine and affect the interpretation of meaning that are related to textual factors, for example theme and topic. These factors determine text meaning and its language function which is directly related to its situation; place of communication; its communicative purpose for which the text has been written; and the goals the text wishes to achieve, who wrote the text for whom, when and where. Secondly, a suitable channel through which the text is transmitted. Thirdly, is the intended purpose of the text in terms of what the text is trying to convey regarding the response of the reader. Alongside these parameters and factors, critics such as Hatim, de Beaugrande and Dressler regard the text as a "communicative occurrence" that has to meet seven standards of textuality: cohesion, coherence, intentionality, acceptability, informativity, situationality and intertextuality.[15] For de Beaugrande and Dressler, these seven standards are a crucial element in the

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[14] Halliday, et al., The *Linguistic Science and Language Teaching* (London: Longman, 1973) p.87.
[15] Beaugrande, R., de and Dressler W., *Introduction to Text Linguistics* (London and New York: Longman, 1981), pp. 6-12.

composition of a text, hence, it is defined as a communicative occurrence that meets the specific standards of textuality.[16] Further to this, a text is also any stretch of language in which the language components, the actual words, are all related to one another and form a cohesive whole.[17] Hence, for the purpose of translation and in order to produce a text, the translator's aim is to achieve the greatest possible correspondence of ideas and themes for a particular effect on the part of the TL reader. The ST characteristics and features must be taken into account, both of which are related to the content of the text itself. Texts in the wider sense contain not only linguistic material, but also other factors embedded in the huge vocabularies of the extra-linguistic world, which is presupposed in the receptor of the text, without which understanding of the text is impossible.[18] Accordingly, understanding the content of the ST is necessary since its subject, function and theme are rooted in a particular aspect or some specific aspects of its considerable information: place, time, event, language, characters, and the author's intention. Furthermore, a translator should also pay particular attention to context. This is the interaction between the linguistic material and the outer world in terms of its intended language function, thought and various layers of meanings. According to this view, translation is neither a simple process nor a straightforward transfer of the communicative event occurring in the SL into the TL. For this reason, Hatim and Mason stated that translation within this context is viewed as a "communicative process which takes place within a social context."[19]

Consequently, translation deals essentially with the contents, subject matter, intention, aim and function of a text. The ultimate aim of a translation is to preserve the text's function and spirit. Therefore, to facilitate the translation process, the translator should analyse the text at hand according to the many considerations and methods outlined above. Nord stresses this when he explains that before embarking upon any translation the translator should analyse the text, since this appears to be the only way of ensuring that the SL text has been wholly and correctly understood.[20] She goes on to propose a model for translation oriented text analysis, which is applicable to all text types and translation situations, serving as a general theoretical basis for translation studies, translation training and

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[16] Ibid., p.3.
[17] Ibid.
[18] Reiss, K., *Type, Kind, and Individuality of Text: Decision Making in Translation*. A translation by S. Kitrion in L.Venuti (London and New York: Routledge, 2000), pp.160-171.
[19] Hatim and Mason, *Discourse and the Translator* (London and New York: Longman, 1990), p.3.
[20] Nord, C., *Text Analysis in Translation* (Amsterdam: Atlanta, 1991), pp.1-2.

translation practice. The model is based on a functional concept, enabling an understanding of the function of ST features and the selection of translation strategies appropriate to the intended purpose of the translation. According to Nord, the model should therefore be:

> (a) general enough to be applicable to any text type and (b) specific enough to take account of many universal translation problems or difficulties, depending on the level of competence of the translator or the direction of the translation process.[21]

Other writers in the field have produced models that guide translators in their approach to texts. Hatim and Mason state that the analysis of the SL text should be carried out within its situational context, that is, its verbal and non-verbal environment, its social/cultural setting in the SL community and, most importantly, within a framework that regards the text as a communicative event produced with the ultimate aim to inform, instruct or influence.[22]

In fact, such a model leads the translator to assign his text to the general categories of the text-type, each of which is dominated by a particular language function and characteristics (see section 3.3 below). However, with respect to the various classification of text-types and text categories, linguists and translation scholars such as Reiss, Vermeer and Nord usually distinguish between text-type, which is a functional classification, for example informative vs. expressive, persuasive vs. descriptive, narrative vs. argumentative; and text class, a category that refers to the occurrence of texts in standard situations (e.g. weather reports, prayers, recipes, folk-ballads, operating instructions) and which corresponds to the literary category of genre. Therefore, a systematic classification of text groups and genres will help the translator in deciding its language function, theme, intention, purpose and function. In addition, a particular text may contain a few elements that convey specific topics and themes that are interrelated to each other. For instance, in the *Jāhiliyya* poetry of the sixth century AD, in the poems of *al-Mu'allaqāt*, for instance, certain topics and themes are interrelated. For example the *waṣf* sections of the *Mu'allaqāt* (see chapter 8 on the analysis of the various translated verses of *al-Mu'allaqāt*).

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[21] Ibid., p.2.
[22] Op. cit., p.37.

3.3. Language functions

The function of language, in its simplest sense, refers to the idea of its purpose when used. When applied to text-types, the term refers to the language used in a particular text, whether it is expressive, informative or whatever. This in turn, helps translators in deciding on the factual meaning of what the ST tries to achieve, hence making the process of translation run smoothly. In addition, it helps to make communication more accessible to readers of the second language.

As far as the general use of language is concerned, when we speak of the function of language, we mean no more than how people use their own language in natural contexts. However, in more precise terms, people do different things with their language, that is, they expect to achieve a large number of different objectives by writing, talking and reading. One could attempt to classify these linguistic objectives or aims into different linguistic purposes. On this point, different scholars and linguists who have dealt with this topic attempt to present different models as theoretical frameworks for the classification of the functions of language.

In 1923, Malinowski put forward a pioneering framework for the classification of language functions. He classified these functions into two categories: the pragmatic and the magical.[23] He divided the pragmatic function into two: the active and the narrative sub-functions. The active function is related to the normal everyday use of language, whereas the narrative function focuses on reported narrative texts that describe events and states of affairs. On the other hand, the magical function, according to Malinowski, concentrates on ceremonial and religious activities in specific cultures.

The psychologist Karl Bühler proposed a different model for the description of the functions of language relating to its use in texts. According to Bühler, language is a behaviour of use, and hence is a way of communicating with ourselves. From this perspective, language has not only existence but also functions. Bühler's model is thus mainly concerned with the function of language from the individual or the language user's point of view, rather in terms of the cultural aspects of language use. Within the framework of the relevance text type to translation, Bühler offers a solution for the above problem,

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[23] Halliday, M. A. K., *Language Structure and Language Function* (London: Longman, 1970), p.140.

where she classifies texts (see below) according to their basic communicative functions.

For translation theory the most influential typology of language functions has been that of Bühler, who distinguishes between language as information, as self expression and as persuasion. This is most likely to be found in the medium of the texts themselves: language. Since texts require the medium of language for their expression, in this case, each text must be examined to determine precisely what function of language it represents. Accordingly, Bühler (1934) put forward three basic functions of language. These are the expressive or authoritative, referring to the writer of the text; the informative- she calls this 'representation' which refers to objects in the real world; and the vocative or persuasive or 'appeal' referring to the reader of the text.[24]

In her analysis of various text types, however, Reiss came to the conclusion that in actual practice there is a constant combination and overlapping of these functions. And yet, as one or another of these functions becomes *dominant* in any given text, it becomes evident that distinguishing the three basic functions is justified: the informative function is emphasized in content-focused texts, the expressive function in form-focused texts, and the persuasive function in appeal-focused texts.[25] To satisfy effectively the purpose of translation, that is the transfer and communication of the information in a functional or adequate manner, the translator needs, first, to focus on the SL text and analyse the function(s) that this text has in the SL, thus trying to establish its communicative function(s). Put simply, the translator's task is not only to transfer a message from one culture to another, but to assess the functions of both the original and translated text and the level of functional equivalence between the two. Consideration thus has to be given to the text type in order to reach a full understanding of the communication form and communicative purpose or 'function' of the text at hand. Here we have to refer back to Reiss (2000) and her distinction between the different kinds of texts in relation to their functions.

Following the three functions of the linguistic sign that had been established by Bühler, Reiss borrowed Bühler's three-way categorization of the functions of language. She links the three functions to their corresponding language 'dimensions' and to the text types or

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[24] Newmark, P., *A Textbook of Translation*, (London: Prentice Hall International, 1988), pp.39-43.
[25] Reiss, K., *Translation Criticism- The Potentials & Limitations: Categories and Criteria for Translation Quality Assessment*, translated by Erroll, F. Rhodes (Manchester: St. Jerome Publishing, 2000), p.25. .

communicative situations in which they are used.[26] This in turn helps Reiss to distinguish three kinds of communicative situations which lead to the creation of three different types of texts according to their function:

1) Informative texts: here the topic itself is in the foreground of the communicative intention and determines the choice of verbalization. As an informative text, it is merely interested in transmitting full referential and conceptual content of the ST;

2) Expressive texts: here the sender is in the foreground. The author of the text creates his topics himself; he alone, following only his own creative will, decides on the means of verbalization. the speaker as 'text producer' consciously exploits the expressive and associative possibilities of the language in order to communicate his thoughts in an artistic, creative way, that is, the text is structured on the level of artistic organization;

3) Operative texts: here the form of verbalization is mainly determined by the 'addressed' receiver of the text, creating an effect among TT readers, by virtue of his being addressable, open to verbal influence on his behaviour. The text in this case is structured on the level of persuasion.[27] By now, these types of text were seen as the three basic and pure forms of written communication.

For translation purposes, Reiss also adds that a translation method should be fully adapted to a text type. According to Reiss, each text is assigned a function and this function, therefore, leads to the creation of a general classification of text types which helps the translator to employ appropriate translation methods, best designed in order to translate a given type of ST in agreement with its function and to preserve in translation the essential characteristics of the text. Reiss's initial work thus links language function, text type, genre and translation strategy. This can be seen in the following table (quoted from Munday, 2002) which displays the functional characteristics of text types and links these to translation methods.

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[26]Munday, J., *Introducing Translation* (London and New York: Routledge, 2001), p.73.
[27]Quoted in Chesterman, 1989, pp.108-9.

Text type	*Informative*	*Expressive*	*Operative*
Language function	Informative (representing objects and facts)	Expressive (expressing sender's attitude)	Appellative (making an appeal to text receiver)
Language dimension	Logical	Aesthetic	Dialogic
Text focus	Content-focused	Form-focused	Appellative-focused
TT should	Transmit referential content	Transmit aesthetic for	Elicit desired response
Translation method	'Plain prose', explicitation as required	'Identifying' method adopt perspective of ST author	'Adaptive', equivalent effect.

Reiss thus suggests specific translation methods according to text type. These methods can be described as follows. A translation can be deemed successful if in an informative text it guarantees direct and full access to the referential content of the ST. The translation should be in 'plain prose'. In an expressive text, translation transmits the aesthetic and artistic form of the ST. The translation should use the 'identifying method', adopting the standpoint of the ST author. In an operative text, translation should produce the desired response in the TT receiver. The translation should employ the 'adaptive' method, creating an equivalent effect on the part of the TT readers.[28] Text type is therefore the main focus of the translator, and will then determine the translation techniques to be used. Seeing this from a different angle, translation methods should not be based on text type only. Considerations also have to be given to cultural, social and historical factors that play an important role in deciding on the appropriate method for translation which will influence the translator's decisions and will influence the kind of target text to be created.[29]

In 1969, the linguist Roman Jakobson provided a third model of classification by developing the models proposed by both Malinowski and Bühler. Jakobson's classification presents three further functions, namely: the poetic; the "aesthetic", that is oriented towards the message of the speaker or the writer's intended meaning from the text, and the metalinguistic function, which is oriented towards the code itself for the purpose of using

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[28]Op. cit., p.75.
[29]Sanchez, M., *The Problems of Literary Translation*. Unpublished PhD thesis (Unversity of Bradford, 2005), p.107.

language to describe language.[30] The metalinguistic function focuses on the ability of language to explain and describe itself in terms of its capability to explain, name, and describe the exact meaning of the code between an addresser and an addressee in a communicative event[31].

Speaking of language, metalanguage is not only a necessary scientific tool utilised by logicians and linguists, it also plays an important role in our everyday life. Therefore, whenever the addresser or addressee needs to check whether they are using the same code of speech they must focus on the code. It performs a metalingual or a glossing function, for example "I don't follow you - what do you mean?" In fact, speakers usually use metalanguage expressions and statements without realising the metalinguistic character of language. Therefore, in Jakobson's view, the addresser sends a message to the addressee. This requires a context or referent: the message is expressed through a code in the same language that is shared by the addresser and addressee. The last factor is the contact, "the physical channel and psychological connection" between two persons.

Language functions during the second half of the twentieth century were derived from the linguistic theories of Firth (1951, 1957), Palmer (1968), and Halliday (1970), who described language as having three basic functions: an ideational function to express content; an interpersonal function for the establishment and maintenance of social relations; and the textual function which allows for the creation of coherent discourse.[32]

The functional approach to language is in essence based on an interest in performance or actual language use. This implies that, in its primitive uses, language functions as a link concerned with human activity as a piece of human behaviour. In this respect, Savignon describes a language function as "the use to which language is put for the purpose of an utterance rather than the particular grammatical form."[33] This view of the function of language matches the Firthian theory of the context of the situation. Newmark sees language functions as operationally the most convenient way of looking at a text for translation. Newmark states that: "all translations are based implicitly on a theory of

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[30] Newmark, P., *A Textbook of Translation*, (London: Prentice Hall International, 1988), pp.39-43.
[31] Jakobson, R., *On Language* (Cambridge and London: Harvard University Press, 1990), p.72.
[32] Kiraly, D., *Pathways to Translation* (Ohio: Kent State University, 1995), p.27.
[33] Savignon, S., *Communicative Competence: Theory and Class-room Practice* (Reading: Mass, Addison-Wesley, 1983), p. 13.

language, making translation an exercise in applied linguistics."[34] He adopts Bühler's functional theory in the form developed by Jakobson as he considers this theory to be the most useful when applied to translating. He explains:

> My own view of texts derives from Bühler's functional theory of language: I categorise all texts as expressive or informative or vocative, each with a basic translator's loyalty to the SL writer or the 'truth', the facts of the matter or the readership.[35]

Like Reiss, Newmark also takes Bühler's three major functions of language, which represent a dominant emphasis as fully discussed below, as a basis for his views on text-categories and text functions. Thus, Newmark relates language functions and text-types to the choice of a translation method. The text to be translated is analysed in terms of its most outstanding or salient function; that is, what the text-writer sets out to achieve, convey or express in his writing of "the text message."

For Newmark, in order to achieve equivalence at textual level, the methods used will very much depend on the focus intended to be given to the TT. Newmark talks about the application of two approaches with regard to Bühler's functional approach to language, which give, as a result, two types of translation (i.e., semantic translation and communicative translation; see chapter four). Semantic translation is used for 'expressive' texts, communicative for 'informative' and 'vocative' texts. The expressive components of 'expressive' texts (unusual syntactic structures, collocations, metaphors, words peculiarly used, neologisms) are rendered closely, if not literally.[36] In the communicative translation of informative and vocative texts, equivalent effect is not only desirable, it is essential; it is the criterion by which the effectiveness, and therefore the value is judged. Furthermore, Newmark also goes on to expand his view, seeing communicative translation being set at the reader's level of language and knowledge, which is more likely to create equivalent effect than is semantic translation.[37]

Considering the applications of the three language functions of Bühler's functional theory of language to the three text categories, Newmark suggests that commonly informative and vocative texts are translated more communicatively, and expressive texts not literally

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[34] Op. cit., p.39
[35] Op. cit, p.55.
[36] Op. cit., pp.47-49.
[37] Op. cit., p.48.

enough, but more semantically. Accordingly, in the process of translation, it is of great importance for the translator to determine the text type, text category and language function of the SL text and to see to what extent the same kind can be used in the TL text or whether a different text variety has to be used for linguistic and socio-cultural reasons. Hence, before deciding on a translation method, the translator may need to assign his/her text to the three general categories previously mentioned. This means that the translator will decide what kind of translation strategy needs to be used and how the final result (target text) has been constructed so that it fulfils the objective required. Thus, one of the main contributions in the modern translation field is the innovative theory by Newmark. His idealistic, functional, pragmatic model propagated new perspectives in the field, by thoroughly analysing the translation procedure itself. Newmark's intuitive views incorporated a functional approach to translation which combines Bühler's and Jakobson's functional models. The most satisfactory basis here is Bühler's theory. Accordingly, Newmark classifies language functions as follows:

3.3.1. The expressive function

Taking Bühler's model as a point of departure, Newmark explains that the expressive function is at the heart of the speaker's or writer's personal meaning, feelings and attitudes towards the subject matter as well as the response that he is trying to evoke in the minds of the readers as the receivers of the message. Newmark classifies various specimens of texts which fall under the expressive function. For Newmark such texts include:

1. Serious imaginative literature (lyrical poetry, short stories, novels, plays). Poetry is viewed as the "most intimate expression" while plays have a wider audience and a more cultural content.
2. Authoritative statements (political speeches, documents, philosophical works, legal documents, scientific and academic discourse).
3. Autobiography, essays, personal correspondence.[38]

In Newmark's view, these texts should normally be translated at the author's level, that is to say, putting considerable emphasis on the speaker's own meaning, emotions and personal thoughts. As far as the choice of method is concerned, these particular texts are required to be translated semantically rather than communicatively, that is, a close rendering of the SL text is most important. Newmark considers expressive text e.g. a poem as the most difficult to translate due to the extensive use of metaphoric language, similes

[38] Op. cit., p.162.

and imagery. It is further complicated by the writer's expressive meaning, as well as the unique grammatical patterns of these text-types. An excellent example of the expressive text-type is a poetic verse in which there is extensive use of metaphors, similes, etc; as in the translated verses below. The expression of personal feelings and thoughts clearly shows the attitude of the speaker of the poem: here, language is used as a tool to produce an impression of the emotional feelings of the receiver of the text conveying the speaker's own experience.

Lyrical poetry is the genre that represents *par excellence* the intensity and depth of personal meaning. It requires, therefore, the closest form of semantic translation in order to preserve the force of the original text. As an example, the following lines from Shakespeare, and two different versions of their Arabic translations:

	A	B
Take, O take those lips away	أبعدوا عنى الشفاة اللواتى	اليكن عنى فتلك الشفاة
Those so sweetly were foresworn	كن يطفئن من أوار الصادى	عذوبنها حنثت باليمين
And those eyes, the break of day	وأبعدوا عنى العيون اللواتى	وتلك العيون ضياء مبين
Lights that do mislead the morn	هنى فجر يضل صبح العباد	وفجر يضل مسير الصباح
But my kisses bring again	واستردوا ان استطعتم مرد	ولكن أعيدوا الى القبل
Bring again!	قبلاتى من الخدود النوادى	طوابع حب طواها الأحل
Seals of love but sealed in vain,		
Sealed in vain	ترجمة: عبد القادر المازنى	ترجمة: إبراهيم العنان

Commentary on the above two Arabic versions is deliberately kept short here, since the aim of this section is merely to provide a survey of language functions that are connected to the process of translation. The above example shows one type of language function, the expressive function, and hence, it is tended to be illustrative rather than in-depth. It suffices to mention that version "A" is a freer, more communicatively oriented type of translation. It tends to "under-translate", omitting some important SL material; for example, the whole line "That so sweetly were foresworn" is ignored. Conversely, the translator allows himself the freedom to add some material not found in the original, "كن يطفئن من اوار الصادى". This seems to be added chiefly for musical effect.

Generally speaking, translation "A" has a beautiful rhyming effect, pleasant to the Arab reader's ear, but the translator exercises too much liberty with the meaning and imagery of the original text. Translation "B", on the other hand, is more semantically-oriented, closer in imagery and style to the original text, for example the expression "seals of love but sealed in vain" is translated almost literally, preserving Shakespeare's metaphor. This

whole line is lost in the first translation. A more detailed analysis of poetic texts will be undertaken in chapter eight. Moreover, under the general category of expressive texts also fall autobiographies, articles and personal expressive writings originating from personal sentiments. Here it is important for the translator to identify the personal elements in these texts, that is, collocation, metaphors, and words that convey connotative personal meanings. Such types of expressions usually carry deep connotative meanings as they convey the writer's personal feelings and thoughts. It is, therefore, essential for a translator to identify the personal use of emotive words in expressive texts, that is, unusual or infrequent collocations, original metaphors and adjectives that still have to be translated in some manner. To illustrate this, the following is an expressive text type originally written in French, presumably with components such as metaphors, collocations, connotation, and so on. It is taken from the highly original personal correspondence written by the French philosopher Voltaire to his friend Mr. De Sideville in 1733.

> For the last five days, my dear friend, I have been dangerously ill; I had not the strength either to think or write. I have just received your letter and the first part of your allegory. In the name of Apollo, do not go beyond your first subject, do not smother it under a mass of foreign flowers; let your meaning be clearly seen; too much brilliance often detracts from clearness.
>
> لقد كنت يا صديقى العزيز مصابا بمرض خطير فى الايام الخمسة الماضية فلم تكن لى القدرة على التفكير ولا الكتابة وقد تسلمت الأن القسم الاول من روايتك الخيالية، فاستحلفك باسم أبولو ألا تنحرف عن موضوعك الاول ولا تخنقه بركام الأزهار الغريبة فإن البهرج الزايد كثيرا ما يقلل من الوضوح[39] من

Generally speaking, the translators, Sayegh and Jean, have succeeded in conveying the strength of the original text by producing a faithful, semantic translation. Original metaphors are translated literally; for example the phrase 'do not smother it [the subject] under a mass of foreign flowers' is translated into Arabic as: ولا تخنقه بركام من الأزها ر الغريبة The metaphor is retained, and the word 'foreign' receives a correct contextual rendering as غريبة, instead of its usual literal equivalent meaning أجنبى. The noun 'brilliance' is rendered as بهرج , whereas the adjective "brilliant" is translated by the verbal form تبهر, preserving its associative meaning.

3.3.2. The informative function

The informative function, according to Newmark's model, is reflected in informative text-

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[39] Syegh, G., and Jean, A., *A Translation Course: Translation and Arabization* (Beirut: Dār Sādr, 1981), p.274.

types. Newmark states that in informative texts, the main focus as far as translation is concerned is on the external situation that constitutes the facts presented in the topic in relation to reality or the events outside the linguistic context. Informative texts normally constitute the vast majority of a translator's work. They range from documents written by international organisations, private companies, and translation agencies containing scientific, technological, commercial, industrial and economic texts. The following scheme may give a general indication:

Topic	Format
Scientific text	Text book
Technological text	Report
Commercial text	Paper
Industrial text	Article
Economic text	Memorandum

In the translation of these texts, Newmark (1988) notes that one normally assumes a modern, and non-idiolectal style.[40] However, in terms of the language varieties used in these texts, Newmark proposes a four-point scale as follows:

a). **Technical style**

This style is detached from any sentimental or personal feelings: the writer concentrates on the accuracy and the correctness of the message. In this regard, the message is presented in a correct authentic manner with a great deal of objectivity and clarity of thought. The emphasis is on factual information in relation to the professional topic of the text. In this manner there is no room for subjective judgement, personal feelings or attitudes. An example of this text-type is academic texts, in particular scientific texts, technical reports and textbooks. In order for the scientific text to communicate effectively, it must fulfil certain requirements in a specific language and style. Therefore, translations of these texts should achieve the criteria of correctness, accuracy and conciseness. Examples of these types of technical style can be seen through the following text showing the nature of scientific English style and the extent to which the Arabic translation reflects it.

Due to difference in the water exchange, the land-bases and air-borne pollution resulting from anthropogenic sources cause a nutrient accumulation.

[40] Op. cit., p.40.

نظرا للأختلافات فى تبادل الماء فان الثلوث من اليابسة والهواء الناتج عن مصادر بشرية يتسبب فى تراكم الأملاح المغدية.

(My translation)

One can state that scientific language is most oriented towards the informative function; that is towards objectivity, conciseness, accuracy and correctness. It can be described as a text that is devoid of archaic words, emotional feelings and connotations. In addition, it is mostly characterised by the use of scientific or technical terminology and culture-free expression. Naturally, as previously stated, the translator must take all such features into account.

b) **Neutral or informal style**

The neutral or informal style is not elaborated by technical terms. As an illustration, the reader may examine the following extract and its subsequent translation:

Rubber is a thick liquid which flows from the bark of certain trees.

المطاط هو ذلك السائل الشرابى القوام الدى يسيل من لحاء الشجر

c) **Unelaborated or informal style**

This style is suitable for popular science or art books and is characterised by a simple grammatical structure, a wide range of simple vocabulary and stock metaphors for general reading and pleasure. For example:

1) That high building is a white elephant. ذالك البناء الشاهق مشروع باهظ خاسر

2) I always carry the can. أنا دائما أتحمل المسؤولية

3) Touch wood. المس الخشب

d) **Familiar, animated, untechnical style**

This type of style is used extensively in the popular press. According to Newmark (1988), it is characterised by exciting metaphors, short sentences, American expressions or "Americanism", unconventional punctuation, adjectives before proper names, and colloquialisms. As an example of this type of text, consider the following description of a popular character in a TV series called "Casualty" with its subsequent translation.

> Derek Thompson has played Charlie since the first episode of Casualty in 1986 and he reckons his character has come to his senses at last. Viewers will see him dressed in a smart suit for his wedding ... taking the arm of his beautiful bride.[41]

[41] From *Woman*, "I am glad Charlie came to his senses", March 2nd (London, 1998), p.45.

لعب درك تومسمن دور تشارلى منذ الحلقة الاولى لمسلسل الضوارئ فى سنة ١٩٨٦ وهو يتصور إن هذه الشخصية قد صوابها استعادت أخيرا وسيراه المشاهدون ببدلة أنيقة لحفل زواجه ممسكا بذراع عروسته الجميلة.

3.3.3. The vocative function

According to Newmark vocative texts nowadays are found mostly in media texts; advertisements, instructions, propaganda, persuasive writings and possibly popular fiction for the amusement of the reader. They are called upon to be active, to think and to feel about something in order to react in the way intended by the text. One example in the form of two instructions might be sufficient to state this type of language function.

يمنع منعا باتا استهلاك أى نوع من أنواع المرطبات فى هذة المؤسسة

1-The consumption of any nutriments whatsoever
is categorically prohibited in this establishment.

2. No entry is allowed to this hall. لا يسمح بالدخول فى هذة القاعة

Regarding the translation process of such texts, Newmark recommended two major factors that must be taken into account. These are:

1) In all vocative texts there is a relationship between the writer and the readership, reached by various stylistic "methods" to determine grammatical relations or forms of address and various forms of relationship of power or equality, command, request or persuasion.

2) These texts must be written in a language that is comprehensible to the readership. For Newmark, the linguistic and cultural level of these texts has to be reviewed before they are given a pragmatic or a communicatively-oriented translation.[42] Further to this, Suleiman notes that texts of this type in general can pose difficulties to translators, particularly those which relate to the existence of ideological clashes, or expansion in translated terminological expressions.[43] With this in mind, it should be pointed out that the classification of texts according to their functions is neither strict nor clear-cut. Texts display a great deal of overlap in the actual use of language. Newmark points out, in this respect, that few texts are purely expressive, informative or vocative, and therefore most include all three functions with an emphasis on one of the three.

Generally speaking, a text, however, is usually classified according to its most prominent function. Therefore, any text-type would correspond to a textual function. In this way, different text-types such as literary and philosophical texts have an expressive function;

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[42] Op. cit., pp.41-42.
[43] Suleiman, Y., "Translating Media Arabic Texts." *Turjumān*. Vol. 6. No. 2. (Tangiers: Altpross, 1997), p.73.

different text-types such as literary and philosophical texts have an expressive function; advertising texts, laws, notices and instructions have a vocative function; and popular literature and scientific texts have informative functions. Therefore, for the purpose of translation, each text requires a specific approach involving a combination of methods in order to convey the detailed meanings of its contents. This must take into account the various layers of meanings; hence an understanding of the original meaning of the ST helps the translator to find the proper meaning in TL culture. Consequently, the translator has to analyse the original text in order to learn its meaning, function and the author's intention, and then determine the target language readers and the textual function of the new text. Thus, the text, its meaning, its type, its language function, its intention and contents determine a proper choice of translation strategies. Taking all these factors into consideration will ensure that the readership will react to the translation in a similar way as the source text reader would react. In addition, the most important factor in the translation process is the text and its meaning as well as its linguistic quality, intention and tone, which act as 'guidelines' and indicators for the translation process and theories. Modern translation strategies and techniques are presented in the following chapter in order to illustrate the process of translation.

3.4. Concluding Remarks

In this chapter, various types of meanings, features of text-types and text functions were discussed. It also attempts to provide a survey of language functions with other translation issues that are connected to the process of translation. These areas relate to the different varieties of language and style required, the features of these varieties and the methods applied in order to provide the type of style which is needed and appropriate to the kind of text to be produced.

Chapter Four

Theories of Equivalence and Translation Strategies

4.0 Introduction

In the previous chapter, a brief review of the various types of meanings was presented highlighting more problems of meaning in translation which arise in the translating process of various text-types. Sufficient examples are provided to illustrate different types of meanings in language and texts. In this chapter, an attempt has been made to clarify the concept of equivalence, understanding its nature and types. In addition, this chapter explores major translation strategies and theories of the 20th century which help readers to understand the nature of the translation process from one language to another.

4.1. Translation equivalence: its nature and types

Translation equivalence is an essential concept in the translation theories of Nida, Catford and Koller, who define translation in terms of equivalence items in specific ST-TT pairs and contexts. Dickins et al., state that "the many different definitions of equivalence in translation fall broadly into one of two categories: they are either descriptive or prescriptive."[1] These theorists also propose that one should not seek absolute equivalence at all levels in translation. Toury defines equivalence as "the existence or the establishment of a certain relationship between the two messages (ST-TT), irrespective of the relationship obtaining between the two codes."[2] Fawcett defines it as a "relation between a source text and its translation usually intended to mean that the target unit is as close as possible in meaning to the source unit while still being natural usage in the target language."[3] However, in translation terms, equivalence means presenting an ideal or perfect situation in which a match is achieved between a word or sentence in a text in the SL with its equivalent in the target language. That is to say, it is an intuitive, common sense term for describing the ideal relationship that a reader would expect to exist between

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[1] Dickins, et al., *Thinking Arabic Translation: A Course in Translation Method; Arabic to English* (London: Routledge, 2002), p.19.

[2] Toury, G., *In Search of a Theory of Translation* (Tel Aviv: The Porter Institute for Poetics and Semiotics, 1980), p.63.

[3] Fawcett,P., *Translation and Language.* Linguistic Theories Explained Series (Manchester: St. Jerome, 1997), p.148.

an original and its translation. Neubert and Shreve explain that:

> the concept of equivalence is a relationship of textual effect of communicative value, that is communicative equivalence which is clearly a central concept for an integrated and interdisciplinary approach to translation because it involves sociolinguistic, linguistic, psychological, and textual issues.[4]

The concept of equivalence in the translation process dominates the translation literature in relation to the characteristics of an equivalent as well as the problems related to this concept. Nida and Taber define the concept of equivalence as having a "very close similarity in meaning as opposed to similarity in form."[5] They continue by explaining that an equivalent is different from an identity. That is to say, equivalence is concerned with the semantic and grammatical correspondence between a sentence in the source language text with that of an equivalent sentence or text in the target language. In relation to this point, Nida and Taber state that "The translator must strive for equivalence rather than identity. In a sense this is just another way of emphasizing the reproduction of the message rather than the conservation of the form."[6] With this in mind, the translator should do his best to search for proper equivalents. In relation to this, Catford notes that equivalence is that process which can be referred to as an empirical phenomenon dictated by discovering through comparison of the source language text with the target language text. [7] Catford thus stresses that in order to arrive at an equivalent; the translator should make a clear distinction between two aspects of the meaning of a text, namely the textual and the formal equivalence. In this respect, the textual meaning refers to the meaning of the lexical items in a particular text, whereas the formal meaning refers to the basic general meaning of lexical items and grammatical structures.

However, the search for an equivalent depends entirely on the skills and ability of the translator in performing the syntactic, semantic and pragmatic processing of the textual input of the source text, in order to perform the transfer of the source language text into the target language environment. With these criteria and parameters in mind, finding an exact equivalent between words and grammatical patterns, together with style and discourse, means that a great many adjustments have to be made in order to present equivalent

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[4] Neubert & Shreve, *Translation as Text* (Kent: Kent University Press, 1992), pp.142-5.
[5] Nida and Taber, *The Theory and Practice of Translation* (Brill: Leiden, 1982), p.200.
[6] Ibid., p.12.
[7] Catford, J., *A Linguistic Theory of Translation* (Oxford: Oxford Universty Presss, 1965), p.27.

syntactic patterns which correspond to those of the source language text patterns. The translator may feel free to select certain equivalents rather than others from among a series of synonyms and patterns to reconstruct new patterns as well as to create a text and preserve fidelity to the source text.

Moreover, the analysis of the original is the crucial first phase of the translation process which has to provide the foundation for any of the translator's decisions in the translation process, because it is the specific (communicative) value of the source text that has to be "equaled" in the target text. Accordingly, most writers in the field agree on the need for text analysis before attempting any translation work.

In his useful book *A Textbook of Translation*, Newmark proposes various principles to represent a scheme for text analysis that is applicable to all text types and can be used in any translation task. They are as follows:

1. Understanding the intention of the text
2. The intention of the translator
3. Understanding ST style
4. The readership
5. The attitude, connotations and denotations.[8]

Such principles should enable the translator to identify and understand the source text, the norm, the type of text, the register, the style, the intention of the text and its readership in terms of its purpose, textual themes and subject matter. In this case, the translator follows specific guidelines in order to choose suitable translation strategies for the text at hand as well as to give a suitable rendition of its units and contents, which should be close to the original in terms of adequacy and understanding, together with the intended purpose of the writer of the original.

The ST analysis represents a useful tool for the translator in the interpretation of the source text. It will help him to take the correct decision in conveying the original meaning by finding proper equivalents for each SL unit. The choice of an equivalent depends largely on the selection of the appropriate unit. This, in turn, depends on the translator's familiarity with the forms of linguistic expression in the two languages involved. Accordingly, the theory of equivalence refers to the idea of a proper and accurate correspondence between two different linguistic expressions. In this respect, Abu-Ssaydeh notes that:

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[8] Newmark, P., *A Textbook of Translation* (London: Prentice Hall, 1988), pp.11-17.

> A question of equivalence across languages is sometimes a matter of approximation; a certain word in English is given an Arabic equivalent not because the two correspond fully but simply because it is felt that they share enough semantic content to warrant their use as equivalents.[9]

The scholars referred to above think of the translation process as a language centred activity, rather than as a people oriented profession. That is, the translator's job is to strive to find a linguistic equivalent or a near equivalent without trying to assess the communicative effect of their target language text. Translators in this case may be tempted to look only for terminological equivalents and translate without due regard for larger units of meaning. In this case, translators should therefore be led to interpret the sense of a term from its context, and if they cannot find an equivalent they should be required to paraphrase in order to maintain the informative content of the ST message to be translated into the new culture. Consequently, the translation process clearly begins from the choice of words and grammatical patterns in the language available to the translator. For this reason, the translator must find an exact meaning for each ST unit.

4.2. The role of context in translation

The term "context" refers to the linguistic environment that occurs before and after a word or phrase. In relation to the translation process, the concept of context helps the translator to decide which word or phrase is the appropriate equivalent. In addition, the context helps in the understanding of the specific meaning of a word or phrase, which are affected by the context either linguistically or culturally. Newmark notes that many words are profoundly affected by their context in linguistic, cultural and situational terms; therefore, they cannot be translated in isolation.[10] In addition, he adds that "the words in a text are put into context by their collocations, grammatical functions and their position in the word order of a sentence."[11] Sanchez also states that the translator must consider the context and style used in the ST which will undoubtedly arrive at a given decision and choice which will correspond with the set of conditions determined by the SL text, so that the process of communication, transmission of knowledge and creation of a TL text can take place in a

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[9] Abu- Ssaydeh, A., "Problem of Equivalence", *Turjumān*. vol. 13. no. 2 (Tangiers: Altopress, 2004), p.108.
[10] Newmark, P., *About Translation* (Clevedon: Multilngual Matters, 1991), p.25.
[11] Ibid., p.87.

satisfactory manner.[12]

With this in mind, the concept of context presents the broader sense of words occurring in a particular situation in which a linguistic item is used. Accordingly, the argument of context from the translator's point of view represents an accepted fact that is related to the meaning of words in context and outside of context. That is, the primary meaning of a word or a phrase can have a secondary as well as a figurative meaning. For example, the Arabic term "ربيع" allows more than one interpretation. Its meaning depends on the context in which it occurs. Consider for instance the following examples: the phrase فصل الربيع agrees with the English phrase "spring season", and the Arabic phrase وهم ربيع للمجاور فيهم gives a very different meaning, and hence agree with the English translation equivalent "they are as the bounteous spring."

Translators constantly deal with the translation of individual words and may sometimes forget the influence of context in determining the meaning of a word. But a particular word may have different meanings depending on a number of factors. In this respect, Larson notes that the meaning of a word is specified by: "a. the other words with which it occurs in the text; b. the way it is being used in the text; and c. the cultural and situational context outside the text itself".[13]

Larson continues by arguing that the challenge for the translator is as follows: first, a translator must recognise whether words in the source language are being used in their first or secondary sense. Second, when a word in the target language is being used in its secondary meaning, a great deal of care must be taken to build in a sufficient context for that word in the target language to assure the correct meaning, since secondary meanings are dependent on context.[14]

Newmark likewise emphasises the role played by context in the theory of translation. He states that the translator has to be aware of all the varieties of context while taking into account that context is not the overriding factor in the translation process or that it has

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[12] Sanchez, M., *The Problems of Literary Translation*. Unpuplished PhD thesis (Unversity of Bradford, 2005), pp.50-51.
[13] Larson M. L., "Translation and Linguistic Theory", in R. E. Asher, *The Encyclopedia of Language and Linguistics*, vol. 9 (Oxford: Pergamon Press, 1994), p.4688.
[14] Larson, M., *Meaning-based Translation: A Guide to Cross-Language Equivalence* (Lanham, New York and London: Universty Press of America, 1984), pp.100-149.

primacy over any rule or other factors involved. Accordingly, he argues that:

> Context is omnipresent, but it is relative. It affects technical terms and neologisms less than general words; it permeates a structured text and touches disjoined texts rather lightly. Where a writer deliberately innovates, the translator has to follow him, and blow the context. A translator with his eye on his readership is likely to under-translate, to use more general words in the interests of clarity, simplicity and sometimes brevity, which makes him 'omit' to translate words altogether.[15]

However, it should be added here that sometimes the translator's duty is to use simple and general words in the interest of clarity and simplicity. The meaning of these words appears to be more restricted in order to make the picture clearer and more interesting to the reader. In this sense, the translator is sometimes forced or demanded by the context of the text to omit the translation of certain words altogether, which sometimes may be redundant or insignificant.

4.3. Equivalence theory

Following the above discussion, the important research conducted on equivalence theory and its nature and types, is now explained taking into account the classifications of equivalence according to Nida and Taber, Koller, and Baker. These theorists have studied equivalence in relation to the translation process using different approaches (see chapter two), and have provided fruitful ideas for further study on this topic.

As far as the concept of equivalence is concerned, Nida notes that there is an equivalence principle by which the translator should produce the same effect on his own readers, where the relationship between receptor and message should be substantially the same as that which existed between the original receptors and message.[16]

Important research was also carried out by Koller into the science of translation in order to examine more closely the concept of equivalence. Koller identifies five different types of equivalence:

1. Denotative equivalence is related to equivalence of the extra-linguistic content of a text.
2. Connotative equivalence is related to lexical choices, especially between near-synonyms.
3. Text-normative equivalence is related to text types, with different kinds of texts behaving in different ways.

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[15] Op. cit., p.80.
[16] Nida, E., *Towards a Science of Translating* (Leiden: Brill, 1964), p.159.

4. Pragmatic or communicative equivalence is oriented towards the receiver of the text or message.
5. Formal equivalence is related to the form and aesthetics of the text, including word play and the individual stylistic features of the ST.[17]

Having identified different types of equivalence and the phenomena related to them, Koller continues by highlighting how this can aid the translator and what the role of translation theory is:

> With every text as a whole, and also with every segment of text, the translator who consciously makes such a choice must set up a hierarchy of values to be preserved in translation; from this he can derive a hierarchy of equivalence requirements for the text or segment in question.[18]

The concept of equivalence is therefore a central concept in translation theory, and therefore the comparison of texts in different languages inevitably involves a theory of equivalence. Thus, equivalence can be said to be the central issue in translation although its definition, relevance, and applicability within the field of translation theory have caused heated controversy, and many different theories of the concept of equivalence have been elaborated within this field in the second half of the 20th century. Hence, the difficulty in defining equivalence seems to result in the impossibility of having a universal approach to this concept. However, in the search for equivalence, Munday writes that, one should note that an appropriate translation equivalent should be based on the following criteria:

1. The translation should give a complete transcript of the ideas of the original work.
2. The style and manner of writing should be of the same character as those of the original.
3. The translation should have all the ease of the original composition.[19]

The success of translation depends on the above rules for achieving equivalent response; hence, such restricted rules recommended by Tytler can act as an aid to assessing the ability of a translator to convey the original sense of the SL. In other words, they ensure correct translation equivalence by transferring the full SL information. The translator can therefore achieve the greatest possible textual correspondence, where the merit of the original work is so completely transfused into another language by making a successful transference of appropriate vocabulary, idiom, terminology and register to make communication more accessible and readable. As a result, this theory has attracted the attention of the translation scholars mentioned previously. Hence, the following sections explain different types of

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[17] Koller, W., "Equivalence in Translation Theory" in Munday, *Introducing Translation Studies: Theories and Applications* (London and New York: Routledge, 2001), pp. 46-47.
[18] Ibid., p.48.
[19] Quoted in Munday, 2001, p.26.

equivalence theories recently proposed by modern scholars in the field.

4.3.1. Formal equivalence

In translation theory, formal equivalence refers to translating by finding reasonably equivalent words and phrases while following the forms of the SL as closely as possible. It is based on the theory of formal correspondence between the source language text sentence patterns and the target language sentence patterns, for example, an adjective into an adjective and a noun into a noun. That is, formal equivalence follows the same symmetrical system of the original patterns of the SL text in terms of its formal elements and their meaning in terms of their source context. With respect to this, Nida states that there is a clear distinction between formal equivalence and dynamic equivalence. He argues that formal equivalence is a source-oriented concept. It is based on the source language patterns revealing as much as possible about the form and content of the original message involved in the text.[20] Nida explains that:

> an F-E translation attempts to reproduce several formal elements, including: (1) grammatical units, (2) consistency in word usage, and (3) meaning in terms of the source context. The reproduction of grammatical units may consist in: (a) translating nouns by nouns, verbs by verbs, etc; (b) keeping all phrases and sentences intact.[21]

According to Nida, the concept of formal equivalence focuses attention on the message itself in both form and content. The message in the receptor language should match as closely as possible the different elements in the source language. In addition, formal equivalence is thus keenly oriented towards the ST, which exerts a strong influence in determining accuracy and correctness. Accordingly, one can argue that a formal equivalence translation is source oriented: it is designed to reveal as much as possible about the form and content of the original message.

4.3. 2. Dynamic equivalence

Nida dynamic equivalence is mainly based on "the principle of equivalent effect", where the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message[22]. For Nida, such a translation approach is clearly distinguished by its emphasis on the "equivalence of response", based on

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[20] Op. cit., p.165.
[21] Op. cit., p.165.
[22] Op. cit., p.159.

the assumption that anything that can be said in one language can be said in another unless the form is an essential element of the message. Nida explains this type of equivalence as containing three essential terms: (1) equivalence, which points toward the source language message, (2) naturalness, which points toward the receptor language, and (3) closesness, which binds the two orientations together on the basis of the highest degree of approximation.[23] For a translation to be appropriate, it has to take into consideration these elements. In other words, the success of the translation depends above all on achieving a response equivalent to that of the original receptors. With this in mind, dynamic equivalence is defined as a translation principle according to which a translator seeks to translate the meaning of the original in such a way that the TL wording will trigger the same impact on the TC audience as the original wording did upon the ST audience.[24] That is the desired goal of dynamic equivalence, which is the closest natural equivalent to the SL message.

From these parameters, it can be seen that to Nida and Taber, translation is regarded as a process that aims to produce in the receptor language the closest natural equivalent of the SL message, first in terms of meaning and second in terms of style.[25] Accordingly, it is necessary to translate culturally specific elements into similar elements that would have the same effect on the TL readers. Thus, the English culturally specific phrase "white as snow" in Arabic might be rendered as "white as milk" or anything that denotes whiteness, for example, بيضاء مثل الشمع "white as wax", to denote a high degree of whiteness. This is regarded as a cultural translation equivalent transferred to the TL in the sense that the message of the SL culture is not imposed on the TL; hence the closest equivalence is sought. Dynamic equivalence is a suitable strategy for the translation of various texts since it reflects the meaning and intent of the ST. Therefore, the translation procedure is not just concerned with meaning through language patterns, that is, grammar and syntax, but rather is the search for meaning in context (see section 4.1 above), considered from the point of view of the culture which the SL text is transferred to. In relation to this, Newmark (1988) states that: "this common procedure, applied to cultural words, requires the use of a culture-free word, sometimes with a new specific term; it therefore neutralises or generalises the SL word."[26]

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[23] Op. cit., p.166.
[24] Nida, E., and Taber, C., *The Theory and Practice of Translation* (Leiden: Brill, 1982), p.200.
[25] Op. cit., p.12.
[26] Op. cit., p.83.

However, the search for an ideal equivalent is still a major concern of translation theorists. This is due to a number of factors. Firstly, the source and target languages are naturally very different in terms of structure as well as in idiomatic expression. Secondly, the two languages' cultural and social aspects are completely different. These and other factors make it impossible to provide an exact equivalence. In other words, no translator could possibly provide a perfect rendition that is ideally parallel to the source text in all its linguistic, semantic, stylistic, cultural and social aspects. In this manner, the translator may produce what is referred to as an acceptable dynamic equivalence.

4.3.3. Functional equivalence

Functional equivalence in translation terms is sometimes called meaning-based translation. It is a translation strategy in which the translator attempts to reflect the thought of the writer in the source language rather than the words and forms. In this case, the translator will read a text or other unit of thought, try to understand it as fully as possible, and then write that thought in the TL. In other words, functional equivalence is based on the idea of searching for the meaning of a word or an expression according to its cultural interpretation. For Newmark "functional equivalence is based on a common procedure applied to words, which refer to cultural concepts. These concepts require the use of cultural words, sometimes with a new specific term. This procedure is related to a cultural componential analysis as the most accurate manner of translation."[27] Here, a process of colourization of a cultural word is used. For example, the following English translation of the Arab verse of the Muslim Spanish poet (al-Rundī, twelfth century) shows the shortcomings of the translator in conveying the ST textual message, originally related to the ST culture sphere, that is, the Islamic culture of Muslim Spain. This can be seen as follows

تبكى الحنيفية البيضاء من أسف كما بكى لفراق الاسف هيما

The tap of the white ablution fount weeps in despair, like a passionate lover
weeping at the departure of the beloved (translated by Monroe, 1974).

Here, the translator falls short in giving a proper rendition or "translation equivalence" to the Arabic cultural term "الحنيفية"flwhich refers to a Muslim woman who follows the doctrine of AbuHanifa. Accordingly, translation is thus to be seen as a matter of determining what is functional as well as the culturally specific, a decision which is taken by the translator either

[27] Op. cit., p.83.

deliberately or intuitively. For example, at the lexical level, the familiar Arabic greeting "السلام عليكم" or the Hebrew greeting *Shalom* can be variously translated into English as "hi" or "hello". This in turn, shows one aspect of the cultural features of languages, hence the relationship between one cultural item to another is completely different.

4.3.4. Absolute Equivalence

The theory of absolute equivalence maintains that it is possible for the translator to create a combination between literal and dynamic equivalence. In the translation procedure, this strategy attempts to convey the full accurate meaning of the original. Such a process is therefore suitable for application in the translation of legal documents, and scientific and religious texts where the ST units and their meaning are fully preserved in the target language text. Take for example, the following translated texts from a more practical perspective:

All human beings are born equal in dignity and rights. (The Universal Declaration of Human Rights, article 1).يولد جميع الناس أحرارا متساوين فى الكرامة والحقوق

O mankind, we have created you from a
male and a female and have made you يأيها الناس إن خلقتكم من ذكروأنتى وجعلنكم شعوبا وقبايل لتعارفوا
into nations and tribes for you to know
one another. (Quran, 49:13)

The goal of equivalent effect is crucial in these texts types. To function correctly, each text must stand for the same idea in each language and produce the same response as accurately as possible.The theory of equivalence in a general sense relates to equivalent items in specific ST/TT pairs and contexts. Thus, the concept of equivalence theoretically assists the translator's task by providing guidelines, based on the process of giving priority to meaning as well as style. With this in mind, Nida and Taber note that "style is secondary to content, it is nevertheless important. One should not translate poetry as though it were neither prose, nor expository material as though it were straight narrative."[28] Accordingly, the concept of equivalence in the translation literature has been widely used to refer to various levels of equivalences. For helpful further discussion of this issue **Baker's** model is discussed below in terms of a clear classification of the different types of equivalences.

[28] Op. cit., p.13.

A. Equivalence at the word level

In language, every word presents something that makes it different from other words. Here, the meaning of a word is thought of as the specific value which that word has in a specific linguistic system. In many cases, when dealing with two languages, the translator may easily find an equivalent for a particular word in the target language, whereas in the case of non-equivalence, the target language has no direct equivalent for a word which occurs in the source text and therefore the translator has to consider the following aspects:

a. Culturally specific concepts.
b. Terminology in general.
d. Specialized terms related to a particular field or register.

Furthermore, the translator also needs to consider the words in the text, their meaning at both the word level and above word level, as is the case in the Arabic بارد مثل الثلج, which could be translated as "cold as snow". However, as a social communicator and a decision maker, the translator needs to consider the basic meaning of these words in isolation from their context. In doing so, this strategy will assist in understanding the particular meaning of these words in the text at hand. Baker has considered the concept of equivalence from the following terms:

1. There is a dynamic functional equivalent.
2. There is no equivalent in the target language.
3. The translation has to substitute the meaning of a non-equivalent by producing a close equivalent or resort to a paraphrase.
4. The translator can clarify the meaning in the form of a sentence in the footnotes as an explanation for the non-equivalent word.
5. The word is highly semantically complex. The source language word may be semantically complex.
6. The source and target languages make different distinctions in meaning.
7. The target language may lack a word for a particular meaning or the meaning may be clear only in a particular environment, such as idioms, dialect terms or scientific concepts.[29]

B. Equivalence above the word level

It is understood that words do not occur in isolation. That is to say, words usually appear with other words in order to convey meaning. However, there is some kind of restriction or harmony between certain words that occur together as a collocation: particular words tend to occur in combination in the form of idioms and idiomatic expressions such as:

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[29] Baker, M., *In Other Words: A Course Book on Translation* (London and New York: Routledge, 1992), pp.17-26.

Brain drain.هجرة الأدمغة
Blind confidence. ثقة عمياء
Warm reception. استقبال حار

When dealing with such texts, Baker notes that "1. The collocation may exist in the target language as the dynamic functional equivalent to the source language, and 2. The collocation may not exist in the target language. In this case, the translator has to paraphrase."[30]

The problem of equivalence is an old one in the field of translation. The reason for this is related to the following:

1. The words of the source language are completely different compared with the target language. Nida and Taber, Baker, Catford, and Newmark, among others, have extensively discussed this issue.
2. This problem is an important one for the translator, as it requires an understanding not only of the two languages but also of the two cultures.
3. There are numerous factors involved in deciding which equivalent is the right one. These factors are related to linguistic, semantic, stylistic, social, cultural and textual aspects.
4. The choice of an equivalent cannot be achieved on the basis of a dictionary meaning, especially using bilingual dictionaries (see chapter three above).

As far as the problem of equivalence is concerned, the choice of an equivalent word according to scholars such as Newmark, Catford and Baker is based on semantic, stylistic and textual criteria. Consequently, in relation to the search for equivalence, the theory of translation offers numerous guidelines and translation principles based on semantic and linguistic theories that guide translators to handle their texts as accurately as possible. Dolet was one of the first writers to formulate a theory of translation, and published a short outline of translation principles for the translator:

1. The translator must fully understand the sense and the meaning of the original author, although he is at liberty to clarify obscurities.
2. The translator must have a good command of both SL and TL.
3. The translator should avoid word for word rendering.
4. The translator should use forms of speech in common use.
5. The translator should choose the order of words appropriately to produce the correct tone.[31]

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[30] Ibid., pp.52-54.
[31] Dolet, "Principles of Translation", in S. Bassnett; *Translation Studies* (London: Routledge, 1980), p.54.

translation theory. The term has caused, and it seems quite probable that it will continue to cause, animated discussion within the field of translation studies. The discussion of the concept of equivalence in translation has initiated the further elaboration of the term by contemporary theorists. The brief outline of the issue given above indicates its importance within the framework of theoretical reflections on translation. In addition to the above issues of equivalence theory in translation, Baker has also extended her views, going on to propose other practical strategies be followed by professional translators dealing with various types of non-equivalence. These are as follows:

1. Translation by a more general word (superordinate).

This is one of the most common strategies that assist translators in dealing with any kind of non-equivalence, particularly in the area of proposional meaning. In many cases, the translator's job is to rely on the content level which encapsulates what the writer wishes to convey. This in turn depends on the translator's interpretation, as the text may convey several possible interpretations. In this respect the translator needs to decide on the meaning of words to convey the original sense. Such a technique, however, works equally well in most, if not all, language, since the hierarchical structure of semantic fields is not language-specific.

2. Translation by cultural substitution.

To Baker, this strategy involves a replacement of a culture-specific item or expression with a target-language one which does not have the same propostional meaning but is likely to have a similar impact on the target reader. In this technique, the translator's duty is to have a complete understandimg of the original text in terms of its subject matter and its intended cultural meaning. It depends largely on the purpose of the translation, and involves significant departures in conveying ST material with extra caution. The main advantage of using this strategy is that it gives a concept which the reader can identify as something familiar and appealing.

3. Translation by using loan words.

As with the strategy of cultural substitution, this strategy aims to give freedom to translators to use loan words in dealing with common culturally specific items, modern concepts, etc. Baker states that translation by using a loan word with an explanation is very useful in conveying particular issue. This is important, especially in the translation of a literary text in

which the main difficulty begins when the translator starts to explain the meaning of a word or the meaning of a particular part of a text.

4. Translation by paraphrasing.

This strategy tends to be used when the concept expressed by the ST item is lexicalized in the target language but in a different form, and when the frequency with which a certain form is used in the ST is significantly higher than would be natural in the target language. Such a strategy can be used in cases where translators face difficulties in finding proper equivalences for particular culturally specific words.

5. Translation by omission.

By omission we usually mean the omitting of some ST material which could as easily render ST units with a great loss, and hence can appear less effective as it deviates from the original. This implies that a translator may resort to omiting some material of the ST (as is the case in O'Grady's translations of the Seven Odes, see chapter eight). This results in a loss of meaning, contravening the demand that the TT should imitate, reflect or mirror the ST. In her analysis of ST material Baker notes that: "there is inevitably some loss of meaning when words and expressions are omitted in a translation"[32].

Dickins et al., also note that: "the most obvious form of translation loss is when something which occurs in the ST is simply omitted from the TT. Such omission occurs fairly frequently in Arabic/English translation."[33] Therefore, the translator's task is to extract the utmost semantic equivalence of the ST with an aim to achieve a particular objective which is to convey a specific message without paying too much attention to the form. In other words, translation by omission, attempts to create the spirit of the original text, with much emphasis on the message. That is to say, translation by omission focuses primarly on the general meaning of the ST message.

Such a practical technique, however, is concerned precisely with the semantic meaning of ST textual matters in the sense that it has to wrestle with words in context. On this point, it is clearly concerned with the semantic sense of the text itself at the expense of its form. In

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[32] Op. cit., p.41.
[33] Op. cit., p.23.

many cases, the word and the different units of the text could be specific and directed towards a special audience.

Generally speaking, translation by omission is likely to be briefer, awkward and more concentrated on the thought processes of the transmitter. It also involves a loss of ST meaning. Concerning this aspect, one would assume that translation by omission is applied by adopting and making the thought and the cultural content of the original text more accessible to the reader of the target text. Dickins et al. note that: cultural differences provide another area in which simple omission may be a reasonable strategy[34]. According to this view, one can say that translation by omission is mainly concerned with the writer's personal meaning and with cultural meaning, taking into account that different languages express the same thing using different words. The main disadvantage of this practical strategy can be seen in the deviation from the source language stylistic norms, especially when such norms clash with the original text norms, which makes it hard to formulate a text identical to the original text.

6. Translation by illustration.[35]

This strategy is meant to be a useful option for translators as they deal with words that have no equivalents in the target language, or refer to a physical entity which can be illustrated without going into lengthy explantations. In addition to the above practical strategies, Dickins et al. state other strategies i.e. translation by addition and translation by compensation. These two strategies are used by translators in cases where they have chosen to add extra material to the TT which is not present in the ST. Accordingly, the following brief outlines explain these two strategies.

a. Translation by addition.

Translation by addition involves extra material [elements] in the target language text. This is intended to achieve a suitable effect on the reader. Dickins et al. define this strategy: "translation in which something is added to the TT which is not present in the ST."[36] Such a strategy, however, often attempts to insert additional elegant-sounding words or phrases into a TT to counterbalance any weaknesses that might creep in. Furthermore, in some cases the text involves particular features such as symbolisim or symbolic language which express

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[34] Op. cit., p.23.
[35] Op. cit., pp.26-42.
[36] Op. cit., p.24.

concepts likely to be inaccessible to the reader. Here it is the translators' duty to make these elements as comprehensible as possible. Compensation, addition or even expanding the TLT may produce as closely as possible the original effect produced in the ST.

Following this strategy, in my view, gives room to the translator to add details as long as they sound good and reflect, however, tenuously, something of the ST message content; hence, the translator may attempt to create long sentences in the target text since this is a process of expressing the personal nature of what is involved. This will cause the sentences to become more complex than those in the original text.

b. Translation by compensation.

Translation by compensation is a strategy involving the replacement of ST features by other TL features that help to mitigate the translation loss of some important ST features. Dickins et al., explain this strategy as:

> a technique of reducing translation loss; where any conventional translation, however literal or free, would entail an unacceptable translation loss, this loss is mitigated by deliberately introducing a less acceptable one, important ST effects being approximated in the TT through means other than those used in the ST.[37]

This type of translation strategy is meant to do justice to what, in a given ST, they think is most important. In addition, they go on to state that "if a poem is heavily marked by rhyme and assonance, and the translator decides that for some reason rhyme and assonance would lead to unacceptable translation loss, compensation might consist of heavily marking the TT with rhythm and alliteration instead."[38] Such a techinque, however, helps modern translators to handle their texts with much more certainty and less translation loss.

4.4. Major theories of translation

4.4.1 Theoretical background

Throughout the history of translation, its methodology has been intimately related with the theory of translation. At every stage of its long history, translation theory has acted as a body of reference providing guidelines for the actual translation process. Translation theory is directly related to the various methods of translation. Accordingly, a central concern of translators has always been whether to translate literally or freely. A literal translation follows very closely the structure of the SL and attempts to substitute for each SL lexical

[37] Op. cit., p.234.
[38] Op. cit., p.44.

item its closest equivalent in the TL. A literal translation, by definition, usually reproduces the "core" meaning of the word by rendering idioms, collocations, and cultural expressions literally with a perfect sense. Take, for instance, the following examples:

High prices are daylight robbery.	الأسعار الباهظة سرقة فى وضح النهار
He is a fox.	إنه ثعلب
Raging storm.	عاصفة هوجاء
Blind confidence.	ثقة عمياء
Black market.	سوق سوداء
Good day.	يوم سعيد

Literal translation, however, attempts to render the core meaning of ST units. Therefore any literal translation is an attempt to be as close as possible to the ST. Such a strategy allows the sense and content of the ST to be translated closely, conveying the direct/literal meaning of the original, taking into account ST social-cultural factors and concepts. Baker explains that: "The first [method], associated with Yuhanna Ibn al-Batriq and Ibn Na'ima al-Himsi, was highly literal and consisted of translating each Greek word with an equivalent Arabic word and, where none existed, borrowing the Greek word into Arabic."[39]

Literalism as a translation process dominates most of the literary and non-literary works of the twentieth century. It aims to achieve the literal transfer of SL lexis in terms of their crucial contents and senses. This implies that literal rendition is employed to give a close lexical translation, where "literal" means sticking very closely to the original with the aim of preserving the ST contents. From this perspective, Nida argued that "the message in the receptor language should match as closely as possible the different elements in the source language."[40] However, with regard to various modern views, Munday states that "up until the second half of the twentieth century, translation theory seemed locked in what George Steiner (1998: 319) calls a "sterile" debate over the "triad" of literal, "free" and "faithful" translation."[41]

However, free translation permits greater freedom for the translator, respecting the spirit rather than the letter of the original. In this respect, Newmark explains that:

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[39] Baker, M., *The Routledge Encyclopedia of Translation Studies* (London and New York: Routledge, 1997), pp.320-1.
[40] Op. cit., p.159.
[41] Op. cit., p.19.

> The argument has been going on since the first century BC: up to the beginning of the nineteenth century, many writers favored some kind of 'free' translation: the spirit, not the letter: the sense not the words: the message rather than the form: the matter not the manner.[42]

Consequently, much of translation theory from Cicero in the first century BC to the twentieth century has centred on the recurring and sterile debate as to whether translations should be literal or free sense-for-sense; this is a debate that has been regularly discussed by theoreticians and has continued until the modern time.

Newmark's recent work describes this period as the pre-linguistic period of translation. Dichotomies emerged again and again with different degrees of emphasis, taking into account various concepts of language and communication, language function and text function, text typology and text linguistics, and various concepts of equivalences (effect and response) in operational terms to describe meaning in scientific terms and to put together systematic taxonomies of translation phenomena. After a long period and many circular debates around literal and free translation during the late 1950s and 1960s, theoreticians began to attempt a more systematic analysis of translation. Accordingly, the new debate revolved around certain key linguistic issues. The most prominent of these issues were those of meaning and equivalence, as discussed above.

Newmark's modern direction for translation theory in the second half of the twentieth century was generally geared towards a global systematization of a more direct communicative effect by considering the literal translation approach as a translation procedure basic to both semantic and communicative translations.[43]Accordingly, Newmark's major contributions and approaches have been widely used in translation training courses, combining practical examples of linguistic theories of meaning with practical applications for translation. The following sections present the major theories of translation proposed by scholars in the field forming the main body of translation theory.

4.4.2 Literal translation

The literal translation method was widely practiced in early times, particularly in Roman times. In the west, according to Bassnett "the distinction between word for word and sense

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[42] Op. cit., p.45.
[43] Op. cit., p.44.

times. In the west, according to Bassnett "the distinction between word for word and sense for sense translation was established within the Roman system."[44] In fact, it was well generally beleived among the scholars of the time, including Cicero, that "the translation process should be focused on the translation of ideas and their forms."[45]

The science of translation during that time did not exist, and therefore most translators relied on the word-for-word approach without reference to the general meaning of the sentence or the text. The literal translation method is thus based on the transfer of the core meaning of the SL units into their target language equivalents. It is very clear from this point of view that the literal method is based on a word-for-word procedure. That is to say, the translator mostly remains lexically bound to the SL vocabulary, paying little attention to contextual and cultural meaning. Wilss is right in stating that "in the literal translation method, the syntactic structures of the SL text are preserved, while the semantic equivalent is preserved in the TL."[46] From this point of view, literal translation respects the TL syntactic patterns and the collocational meanings of lexical items. To illustrate this point, consider the following example

Let the days do what they well.دع الأيام تفعل ما تشاء.

In this example, a literal translation may therefore give a correct semantic rendering; hence the problem with this method is that it is very rare, or impossible, to find two languages that have grammatically the same structure or word order. As a matter of fact, every language has its own distinctive grammatical patterns. In this respect, Newmark explains the essence of this method as follows: in literal translation functional equivalence is preserved and any syntactic structure, both smaller and larger than the sentence, should be transferred in order, together with the order of its word components. Above all, in the wider sense, all translations must be as "literal", that is, as close to the original, as possible. In the narrower "word for word" sense, literal translation is only useful as a preliminary technique for discovering an acceptable translation.[47] Furthermore, Newmark believes that literal translation constitutes the basic translation procedure in both semantic and communicative translation. The translation process starts from this point to convey the semantic content of SL material.

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[44] Bassnett, S., *Translation Studies* (London and New York: Routledge, 1980) p.39.
[45] Schulte, R. & Biguenet, J., *Theories of Translation* (Chicago and London: University of Chicago Press, 1992) p.2.
[46] Wilss, W., *The Science of Translation: Problems and Methods* (Gunter Narr: Verlag Tubingen, 1982), p.87.
[47] Newmark, P., *Approaches to Translation* (Oxford and New York: Pergamon Press, 1981), pp.137-8.

4.4.3. Literal versus free translation

Literal versus free translation is an issue of constant concern. The debate over the merits of literal "form based" translation versus free "meaning based" translation has been conducted over many centuries. Translators like Cicero, Horace, Dolet, Dryden, and Tytler have different views. The debate has continued into the twentieth century; see, for example Vladimir Nabokov's defense of literal translation. According to Nabokov, "literal translation is to render, as closely as the associative and syntactical capacities of another language allows, the exact contextual meaning of the original."[48] A literal translation, thus, is form based in that the translator attempts to translate each individual lexical item from the ST to the TT. Abu-Ssaydeh states the fact that "literal translation usually reflects individual efforts to produce a short and accurate translation."[49] Take, for instance, the following examples:

I know this information.	أنا أ عرف هذة المعلومة
Crocodile tears.	د موع التماسيح

In these two examples, the literal translation process shows the fidelity of ST units in terms of providing exact accuracy and correctness of ST components. Such an issue is discussed by Lefevere, who explains that "literal translation emphasizing fidelity to the sense of the source text has enjoyed an enormous prestige in the field."[50]

Free translation, on the other hand, strives to release the translator from a strict adherence to ST forms by prescribing a translation based on meaning rather than form. In other words, free translation aims to provide the general meaning of the original message, but it might be far from the wording of the original text. Therefore, it provides a great deal of freedom. Consider for instance the following translated texts:

East or west, home is best. بلادى وان جارت على عزيزة وقومى وان ضنوا على كرام
Love me, love my dog. وأحبها وتحبنى ويحب ناقتها بعيرى
It rains cats and dogs. تمطر بغزارة أغدق السماء
He got nothing at the end. عاد بخفى حنين
You look calm. تبدو رابط الجأش

As the opposite extreme, the above free translations are acceptable since they are all derived

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[48] Quoted in Newmark, *Approaches to Translation* (Oxford and New York: Pergamon Press, 1981), p.11.
[49] Abu-Ssaydeh, A. "Translation of English Idioms" *Turjumān*, vol. 14. no. 2 (Tangiers: Altopres, 2005), pp.60-61.
[50] Lefevere, A., *Translating Poetry*: *Seven Strategies and a Blueprint* (Amsterdam: Van Gorcum, 1975), p.27.

in one way or another from the original. Accordingly, they tend to produce the content of the original message as a whole. This process includes examining the function of the original rather than its form, and choosing a TT form that performs the same function while also sounding normal to the native speaker of the target language. This agrees with Dickins et al. who note that free translation as a translation strategy is only a global correspondence between the textual units of the ST and those of the TT.[51] Newmark also explains that: "free translation reproduces the matter without the manner or the content without so-called intralingual translation".'[52]

Accordingly, free translations focus on translating the meaning of the text as a whole as opposed to focusing on the meaning of each individual lexical item. Hence, the difference between literal and free translation is well described by Nida "the differences between literal and free translating are, however, no mere positive-negative dichotomy, but rather a polar distinction with many grades between them."[53]

4.4.4. Semantic translation

Newmark semantic translation suggests narrowing the gap by replacing the old terms "literal vs. free" with those of "semantic and communicative translations". For Newmark, "semantic translation attempts to render, as closely as possible the semantic structures of the second language allow, the exact contextual meaning of the original."[54] In doing this, the semantic translation is likely to be more economical than any other method. Semantic translation can be described as a technique that allows the translator to operate as an interpreter by giving him more freedom in handling the original text (see chapter eight). In this respect, one can state that the translator may decide that certain elements in the source language text are redundant or repetitive. Therefore, in order to facilitate the translation process, these elements can be disregarded to preserve the sense and the spirit of the text. In addition, the primary focus in semantic translation is upon the semantic content of the SL text so preserving the original meaning in the TL culture. In addition, the semantic translation is a strategy by which the translator attempts, within the bare syntactic and semantic constraints of the SL text, to reproduce the precise contextual meaning in the target language text.

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[51] Op. cit., p.16.
[52] Op. cit., pp.46-47.
[53] Op. cit., p.24.
[54] Op. cit., p.39.

In support of this view, one can state that, in any translation process, concentration should be on producing a new text in the target language in which the content is as close as possible to the original lexical and grammatical structure of the SL text. However, in Newmark's view, this method is based on giving priority to the content of the text. This means that the function of semantic translation is to interpret the message of the text closely. Therefore, in semantic translation, the translator's first priority is to the writer of the original text in terms of what the writer intended to convey in his text. The translator has to convey the author's meaning as closely and meaningfully as possible to the reader of the TL text. Furthermore, a text can involve symbolism or a symbolic language, for example in a novel or a poem. These express concepts that are likely to be inaccessible to the reader. In such instances, it is the translator's duty to make these elements as comprehensible as possible. For example, "Alexandria, Lady of dew" is an equivalent to the Arabic: الأسكندرية قطر الندى.The symbolic ST language used here by Mahfouz denotes the beauty of the city. However, the English version of *Miramar*[55] of Mahfouz's novel translated by Fatma Moussa relies entirely on the dictionary meaning (denotative meaning) without paying sufficient attention to the real intention of the writer. The original expression *Qatr al-nada* has a referential significance to a particular feminine character of classical Arabic literature. Thus, the expression *Qatr al-nada,* to Mahfouz, is a historical character associated in Arabic literature with beauty youth and elegance. Mahfouz successfully exploited this particular name as a metaphorical expression to denote beauty and purity. The meaning of this metaphor in the SL text is to relate these feminine qualities and characteristics of *Qatr al -nada* to Alexandria as suitable qualities for the city in order to make the analogy between the city of Alexandria and the beautiful woman *Qatr al-nada*, a historical figure during the Fatmid era.

The translator has to be cautious when dealing with the form of the original text, especially if it is a literary genre, in order to convey the correct meaning of that type of text. First, he has to be loyal to the writer of the original text; second, to the target norms and language; and third, to the reader of the translated text. However, semantic translation as a technique is concerned precisely with words as well as clauses. Alongside this, its greatest concern is with the writer's inner meaning, in the sense that he has to wrestle with words in context. On this point, semantic translation respects the context of the SL text. Bell states that the

[55]Mahfouz, N., *Miramar*, trans. by Moussa, Fatma (Washington: Three Continents Press, 1984), p.1

translator has the option of:

> focusing on finding formal equivalents which 'preserve' the context-free semantic sense of the text at the expense of its context-sensitive communicative value or finding functional equivalents which 'preserve' the context-sensitive communicative value of the text at the expense of its context-free semantic sense.[56]

Some areas of difficulty that the semantic translation method encounters are summarized below:

1. The philosophical epistemological problems of the relation between language, thought and the outside world.
2. The relation between a meaningful element of a language and the other elements on the same level of analysis found in that language.
3. The communication between individuals who speak the same language, the communication being either oral or written.[57]

Notwithstanding such difficulties and the enormity of the translator's task, the usefulness of the semantic translation approach lies in its ability to convey the cultural meaning of the original text, and to assist the reader in understanding the connotations of the message involved in the original text. For Newmark, in some cases semantic translation is more informative than any other approach, but it can appear less effective as it deviates from the original form of the SL text.

As Newmark explains, semantic translation tends to be more specific than the original in its search for the nuances of meaning. On the other hand, Newmark also notes that the main defects of this approach can be seen in its deviation from the SL stylistic norms, especially when such norms clash with the original text norms. In this manner, it becomes difficult for the translator to formulate a text identical to the original. Moreover, the translator may attempt to imitate the style of the SL. In doing so, the translator may create longer and more complex sentences in the TL text than were in the original text. In this case, the translator can reduce sentence length by taking into account the exact meaning of the lexical items of the original. For example, the Qur'ānic expression واشتعل الرأس شيباً can be rendered in a close semantic translation as follows: "white hair enflamed my head."

Semantic translation is thus suitable in texts which involve a general cultural meaning and

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[56] Bell, R., *Translation and Translating: Theory and Practice* (London and New York: Longman, 1991), p.7.
[57] Schopenhaur, A., "On Language and Words", in Schulte R., & Biguenet J., *Theories of Translation: An Anthology of Essays from Dryden to Derrida* (Chicago and London: Chicago University Press, 1992), p.7.

cultural meaning, as well as the norms of the SL semantics (see chapter 8, Arberry's translations). Newmark describes the importance of this method when he states that "semantic translation will attempt to preserve the local flavour of the dialect, slang and cultural terms which have their own problems in translation."[58] In fact, the translator's task in this method is to extract the utmost semantic equivalence from the original text where the medium is as important as the message, as well as the cultures of both languages, taking into account that different languages express the same thing using different words. In this respect, Newmark sees semantic translation attempts to preserve ST author's idiolect, his peculiar form of expression, in prefernce to the 'spirit'. It relates to Bühler's 'expressive' function of language. Here, the content and the form become one, as expressed by newmark:

> The closer the cultural overlap between the two languages.-this overlap being more important than the structural affinity or the geographical propinquity of the two languages, but the translator's empathy being the most important factor of all- the closer, therefore better, the translation is likely to be.[59]

4.4.5. Communicative translation

In Newmark's view, communicative translation attempts to produce in its readers an effect as close as possible to that obtained in the readers of the original in such a way that both content and language are readily acceptable and comprehensible to the readership.[60] Theoretically, communicative translation grants the translator more freedom than semantic translation. For example:

To kill two birds with one stone.	ضرب عصفورين بحجر واحد
Man is known by the company he keeps.	يعر ف المرء بصحبته
A drowning man will clutch at a straw.	الغريق يتعلق بقشة
Let bygones be bygones.	إ للى فات ما ت

Such an approach to translation can assist the work of the translator in making the TL text simpler, more economical, meaningful, accurate, and, most importantly, easier to read and understand by the readership (for further details see Newmark 1991 and Dickins et al. 2002). Accordingly, it can be said that the main aim of this method is to achieve a particular objective; that is, to convey a specific message without paying too much attention to the form. Therefore such a translation theory seems to be directed towards giving priority to the communicative value of the text as an important parameter together with the subject matter

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[58] Ibid., p.45.
[59] Ibid., p.47.
[60] Op. cit., p.39.

form. Therefore such a translation theory seems to be directed towards giving priority to the communicative value of the text as an important parameter together with the subject matter involved. However, in many cases, the units and the different sections of a certain SL text could be specific and directed towards a special audience: the translator should be aware of which approach to apply and which dimensions of the text to emphasise. In relation to an analysis of the literature regarding the communicative approach, Newmark writes:

> 1. The communicative method fulfils the two criteria and aims of translation, which are accuracy and economy.
> 2. Communicative translation is directed towards the readership level of language, knowledge and culture.
> 3. Communicative translation addresses itself solely to the second reader who does not anticipate difficulties or obscurities, and would expect a generous transfer of foreign elements into his own culture.
> 4. The communicative method must emphasise the effect and force of the text rather that the content of the message..
> 5. A communicative translation is likely to be simpler, clearer, more direct and conventional, conforming to a particular register of language.
> 6. In communicative translation, the translator is trying to produce as nearly as possible the original effect producd in the original.
> 7. In communicative translation, the translator has the right to correct or improve the logic of the SL in order to replace clumsy sentences with elegant ones as well as removing obscurity, eliminating repetition and excluding tautology.
> 8. Communicative translation is based on the process of adopting and making the thought and cultural content of the original more accessible to the reader.
> 9. The communicative translation represents a new dimension to the semantic translation.[61]

However, in my view, the translator in this approach needs to assess the text from two points of view: first, in terms of the literary quality of the text, and second to give as nearly as possible the original effect produced by the SL text. The translator's role is to create a similar effect on the readership of the TL text. According to Savory, the following requirements must be met by a good translation:

> 1. A translation must give the words of the original
> 2. A translation should read like an original work
> 3. A translation should reflect the style of the original.[62]

These requirements are referred to as the principles of similarity or the equivalent response effect which, in Nida's terms, is [the] dynamic equivalence (see 4.2.2). Following the same line of thought, Picken describes what he considers to be a good translation in the following terms "a good translation, however, is not difficult to identify, it is likely to look surprisingly like the original text to a reader competent in both languages, unless the original contains

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[61] Op. cit., pp.40-44.
[62] Savory, T. H., *The Art of Translation* (London: Jonathan, 1968), p.54.

errors of fact and deficiencies of style."[63]

One can thus conclude that a good translation is likely to be accurate and, most importantly, to the point. From this, the communicative approach gives priority to the importance of the message as the essential element on the basis of which the translator can construct and build his own text. His translation will therefore require a great deal of editing in order for the final product to be presented in an acceptably elegant style and to avoid a dull or tedious translation. In other words, the communicative translation method assumes that exact translation is possible. As an example of this issue, consider the following translated text:

> Beautiful summer has died in order that gloomy autumn might live (TT), as a translation equivalent to the Arabic text:قد مات الصيف الجميل ليحيا الخريف الكئيب .

It is clear from this example that important details of ST message content are preserved; hence a global correspondence has been sought between the textual units of the two texts. Newmark's contribution to the development of translation theory can be seen in his detailed treatment of semantic and communicative translation theory. According to Newmark, communicative translation focuses essentially on the comprehension and response of the receptor of the text, while semantic translation focuses primarily on semantic content.

Following Newmark's approach, one should not think of semantic and communicative translation as mutually exclusive. A combination of semantic and communicative translation may be used for different units and sections of the same text. Being sensitive to the type of text as an indicator translation method is one of the most valuable ideas that Newmark puts forward. Taking the language functions and the text-types that they yield as guidelines and indicators for the choice of a translation method is a very useful approach. It must be emphasized, nonetheless, that they are indicators to be used flexibly. Thus, an expressive text may require a close semantic translation, but some components may be rendered literally as well as communicatively, taking into account the readership, the culture and intention of the SL text itself. According to Newmark, translation is the rendering of the meaning of a text into another language in the way that the author intended the text.[64] However, the second half of the twentieth century also saw other types of translation theories, such as those proposed by Jakobson, Catford and others.

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[63] Picken, C., *The Translation Handbook* (London: Aslib and Contributors, 1989), p.54.
[64] Op. cit., p. 5.

4.4.6. Jakobson's theory

In his article "On Linguistic Aspects of Translation", Jakobson identifies and distinguishes three different types of translation process. The first is translation within the same language, referred to as "intralingual translation" or rewording to communicate similar meanings. To Dickins et al. this type of translation is called "gist translation". To these writers, gist translation is the re-expression of a message conveyed in a particular form of words in a given language by means of another form of words in the same language.[65]

Jakobson's intralingual translation, therefore, explains and reports the gist of the original message in an interpretation of verbal signs by means of other signs of the same language using one's own words. Thus, translation within the same language also shares problems of "equivalence" prevalent in translation from one language to another. However, Jakobson has also pointed out that even synonyms do not capture the "equivalence" of words. Thus when we replace one word by its synonym we are already in the mode of translation.

The second type of translation is "interlingual translation" or translation proper, that is, between different languages where translation involves rewriting a text from one language into another. Jakobson claims that in interlingual translation the translator makes use of synonyms in order to get the ST message across. Jakobson emphasizes the key issues in this type of translation, notably linguistic meaning and equivalence.[66] Dickins et al. studied this process of translation, and came to the conclusion that it is also possible to have an interlingual translation (i.e. translation proper) which involves gist or exegesis. Good examples of exegesis can be found in different English interpretations of the Quran.[67] Therefore, it is worth mentioning some of these translations. Consider for example the first two verses of the following translation of سورة الإخلاص by Rodwel (1909):

1. SAY: He is God alone:قل هو الله أحد
2. God the eternal! [68] الله الصمد

The third type of translation is "intersemiotic translation" or transmutation, which is an interpretation of a verbal sign by means of signs within a non-verbal sign system. Dickins et

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[65] Op. cit., p.238.
[66] Munday, J., *Introducing Translation Studies* (London: Routledge, 2002), p.36.
[67] Op. cit., p.11.
[68] Op. cit., p.11.

al., explain that this is translation between two semiotic systems.[69] However, this type of translation seems to be of little interest to the practitioners of literary translation.

Jakobson's theory of translation is essentially based on his semiotic approach to language according to which the translator has to recode the ST message first and then to transmit it into an equivalent message to suit the target language culture. For the message to be "equivalent" in ST and TT Jakobson approaches the problem from a clear linguistic point of view, seeing that the code-units will be different since they belong to two different languages. Consequently, in his discussion, the problem of meaning and equivalence thus focuses on differences in the structure and terminology of languages rather than on any inability of one language to render a message written in another language. His claim regarding the translation of poetry seems personal and subjective when he views poetry as a distinctive genre that is a kind of expressive text-type with its own specific characteristics, which need special attention to imaginary style, and hence a creative rendition could be possible. In short, any elements of the verbal code are confronted and affected by cultural setting, time and place; hence to Jakobson, poetry by definition is untranslatable. He states that:

> Only creative transposition is possible: either intralingual transposition from one poetic shape into another or interlingual transposition from one language to another or finally intersemiotic translation.[70]

4.4.7. Catford's theory

As far as the translation process is concerned, Catford proposes four different types of translation. The first is phonological translation. Here, the ST phonological units are replaced by TL phonological units. The grammar and lexis of the ST remain unchanged. In a poetic text, for example, the translator attempts to remain as faithful as possible. That is to say, he tries to look for such target language sounds that correspond to a large extent to ST sounds. The second type is graphological translation. The SL graphology of a text is directly replaced by equivalent TL graphology. The basis for equivalence is the relationship to the same graphic substance. This type cannot be established with some languages, for example between Arabic and English, as they have dissimilar structures and belong to different families of languages. The third type of translation is grammatical translation. The source

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[69] Op cit., p.7.
[70] Jakobson, R., "On Linguistic Aspects of Translation", in Venuti L., *The Translation Studies Reader* (London and New York: Routledge, 2000), p.118.

language grammar of a text is directly replaced by its counterpart equivalents in the target language grammar. The final type of translation is lexical translation. This is a restricted type of translation where the SL lexis of a text is replaced by an equivalent TL lexis. Catford's theory appears to be largely based on a linguistic theory of translation, following the work of Firth and Halliday. As argued above, Catford's translation process concerns the shifts of translation where he gives a clear distinction between formal correspondence and textual equivalence (see chapter two). Accordingly, Catford's linguistic theory of translation is reduced to a purely structural exercise in which syntactic and grammatical relations are given priority over semantic and cultural aspects. It is viewed as a patterned behaviour based on structuralist linguistic theory. This view makes clear Catford's theory that translation is to be regarded as the replacement of textual material in one language by equivalent textual material in another language.[71]

4.4.8. Lefevere's theory on poetry translation

In this section Andre Lefevere's strategies for the translation of poetry will be presented. In general, there are many methods used in translating a text, but not all are appropriate for use in translating a poem.

Translating a poetic text is perhaps more difficult than translating other types of text because poetic works have imaginative powers of expression and specific values called aesthetic and expressive values. As one genre of literature, poetry has something special compared to others. The translator should try his best to translate these specific values into the target language.

The seven strategies proposed by Lefevere attempt to tackle the problems of translating poetic text, and his model aims to study translation in the poetic genre on an empirical basis.They are founded in the belief that poetry is an item of beauty with specific poetic features. Therefore, as a special genre with a special function of language, the translation will also have a special function adhering to the same criteria. In *Translating Poetry, Seven Strategies*, Lefevere looks at translations of Catullus's poem 64 with a view not to compare evaluations but in order to show the difficulties and, at times, advantages of particular methods. It is therefore useful to introduce his methods in an attempt to bring to the surface

[71] Catford, J., *A Linguistic Theory of Translation* (Oxford: Oxford Universty Press, 1965), p.50.

the theoretical implication behind the translation of poetry. The objective is to incorporate the intuitive theoretical model proposed by Lefevere, and particularly the literal and blank verse methods, to the real practice of translation. Lefevere's work on the various methods employed by English translators of Catullus's poem 64 catalogues seven different strategies, followed by remarks that show the advantages and disadvantages of each method.

4.4.8.1. Phonemic translation

This method aims to imitate the ST sound. That is to say, it attempts to reproduce the SL sound in the TL while at the same time producing an acceptable paraphrase of the sense. Results such as these are, however, rarely obtained. The sounds of source and target texts usually diverge too widely. Hence any simple translation will reveal straightaway the weak points in any phonemic translation. Accordingly, any phonemic rendition is meant to be merely an approximation to the sounds of the source text. In the case of the translations of Catullus's poem, Lefevere considers that phonemic translation works best. It is moderately successful only in its etymological and onomato-poetic calques, and in its calques of proper names. On the other hand, Lefevere's analysis of Catullus's poem also shows phonemic translation is "a type of translation that is a fairly constant distortion of the sense of the source text."[72] With this in mind, Lefevere comes to the conclusion that although this works moderately well in the translation of onomatopoeia, the overall result is clumsy and often devoid of sense altogether. In the wider context of the evolution and interpretation of literature, phonemic translation on the whole rarely achieves an acceptable rendering of the source-language sound in the target text, so that it is positively harmful to concentrate on sound alone. In addition, phonemic translation distorts all the other aspects of the source text, and reduces it to a curiosity.

4.4.8.2. Literal translation

Literal translation is understood and applied in different ways. In the context of poetic translation, literal translation is always undesirable: the emphasis is on translating each word of the ST rather than giving the meaning of each expression or sentence using words that sound natural. Lefevere's view agrees with that of Nida: he sees no absolute correspondence between languages. Nida states that: "no two languages are identical, either in the meaning

[72] Lefevere, A., *Translating Poetry: Seven Strategies and a Blueprint* (Assen: Van Gorcum, 1975), p.24.

given to corresponding signals or in the ways in which such signals are arranged in phrases and sentences; it stands to reason that there can be no absolute correspondences between languages. Hence there can be no fully exact translation".[73] It is obvious that languages differ, hence, a literal translation of a ST word may lead to a more acceptable rendition but with less communicative value. In addition, a literal translation process may also fail to convey the sense equivalent of that particular word from one language to another. Consider, for instance, the following example:كلامك على العين والراس literally translated as: "Your speech is on my **eye** and **head**". The ST terms على العين والراس are used as symbolic images showing respect and obedience. The choice of **eye** and **head** as literal translations of these terms does not convey the ST communicative sense and effect of the message since they are socio-cultural and connote high regard. Therefore, a more broadly semantic or free translation would be: "I hold your opinion in high esteem". Thus, the freer version clearly focusses on the sense and effect of the message at the expense of a literal rendition which, if applied, would be tedious and unacceptable.

Lefevere goes further step, stating that literal translation is a myth and very often leads to fruitless results since it usually disregard the communicative value of a certain word of ST.[74] Such an analysis of the above English translations of the given example support Lefevere's view which states that:

> Literal translation is not exactly successful in finding sense equivalents or in harmonizing syntactic patterns. It probably does the most obviously recognizable damage when it tries to match the communicative values of words in the source and target language while trying to remain as literal as possible.[75]

He adds: "it is very difficult, if not downright impossible, to find a word or expression in the target language which is the equivalent in both sense and communicative value of a word or expression in the source language."[76] Lefevere thus comes to the conclusion that literal translation presents various problems to the work of the literary translator. Some of these problems are listed below:

1. Lack of accuracy or comprehensiveness, which soon becomes painfully obvious in the dictionary's definitions, and
2. The search for a sense equivalent very often leads literal translators to disregard the

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[73] Op. cit., p.156.
[74] Op. ct., p.29.
[75] Op. cit., pp.34-5.
[76] Op. cit.

communicative value of a certain word in the source altogether.[77]

However, Lefevere's view remains affirmative as he is clearly in agreement with the work of literal translators when he insists on the primacy of sense equivalence:

a. He is able to approximate (not achieve) full sense equivalence only if he smuggles 'explanations' (additions or omission) into his translation, which then, *ipso facto*, cease to be 'literal'.
b. Whether he attempts to impose source-language syntactic patterns on the target language or to reach a compromise between the syntactic patterns of the two languages, the results are, in both cases, hybrid constructions disfiguring the translation.
c. If he attempts to match the communicative value of source-text and target-text words while insisting on the primacy of sense equivalence that weakens the communicative value of the source text.[78]

Literal translation, however, in some situations causes great difficulty to translators; for example, with literary texts in general and the poetic genre in particular. This is precisely what makes literal translation unacceptable from the literary point of view. Contrary to this view, Lefevere also defends the literal translation method as one major strategy that tends to serve translators in comprehending the text at hand. He states that:

> The only way in which a really literal translation could be of any help to the semi-bilingual reader is in the form of an interlinear version, not a hybrid creation forever vegetating on the boundary between the literary and the non-literary. [79]

Lefevere thus appears to find some merits in the literal translation method; emphasising the factual task of the translator who aims to render the ST elements in the target text as closely as possible. Hence, it offers a fully exact translation since it intends to be an accurate rendition, giving priority to the importance of meaning as an essential element on the basis of which the translator can construct and build his own text in an acceptable elegant style.

4.4.8.3. Metrical translation

The metrical translation strategy proposed by Lefevere emphasizes the reproduction of the original metre into the TL. This offers an easy way to remain as faithful as possible to the original where the dominant criterion is the reproduction of the SL metre. Such a strategy, therefore, may not be appropriate since each language has its own specific stress patterns and unique linguistic-phonetic systems. Consequently, this method will result in an inappropriate translation in terms of meaning and structure. Lefevere concludes that, like literal translation, this method concentrates on one aspect of the SL text at the expense of the text as a whole.

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[77] Op. cit., pp.29-31.
[78] Op. cit., p.36.
[79] Op. cit., p.97.

Such a method aims to capture the ST metrical features at the expense of many of its other features. With this in mind, Lefevere strongly criticizes metrical translator for a number of reasons. They are forced to mutilate words in a number of ways in order to make them fit the all-important line, to be identical with that of the source text, or in some form of organic verse[80]. For the same reason, Lefevere argues that:

1. Lines in the TT turn clumsy and the reader is presented with little gems. The clumsy or contorted line sometimes definitely changes the information conveyed in the source text, which makes it at best misleading.
2. Often the line becomes misleading because the metrical translator dramatizes the source text out of all proportion to the original author's intentions.
3. The metrical translator also interprets the source text and makes it conform to his preconceived notion of how the original author should have written what he wrote.
4. Metrical translation, like its counterparts, concentrates exclusively on one aspect of the source text. Like literal translation, it therefore succeeds only in distorting the sense, communicative value, and syntax of that source text.
5. It fails completely to make the source text available as a literary work of art in the target language[81].

By insisting and focusing his attention exclusively on one external feature of the source text, the metrical translator merely destroys the balanced structure of that text; since each language has its own specific stressing and pronunciation systems. This method will thus result in inappropriate translation in terms of meaning and structure.

4.4.8.4. Poetry into prose

Prose translation is meant to reproduce the ST poem in another literary genre different in form, ignoring the rhyme scheme and the metre of the ST & TT. This method will result in the loss of some of the sense, communicative value and syntax of the ST. In addition, it also has other weaknesses. The outstanding weakness is the loss of the beauty of the original poem and its artistic tone. Lefevere has some sympathy with this particular strategy:

> Translations of poetry into prose have, for some time, been favorably received by both readers and critics. They are usually fairly elegant in language, avoiding most of the distortions and verbal antics one finds in verse translations. They are accurate, closer to the source text than a verse.[82]

Lefevere sees translating poetry into prose as exhibiting the following distinctive features where losses are incurred in the transfer from the original:

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[80] Op. cit., p.38.
[81] Op. cit., pp.40-42.
[82] Op. cit., p.42.

a. Prose translation shows different organizations of words in the target texts: because of its form, prose is unable to direct the reader's attention towards certain words the way poetry can. b. Prose translators tend to preserve ST content very closely. This can be done by transplanting ST elements in their counterpart TT as precisely as possible, taking into account their value. Lefevere next notes that:

> We are now very close to the prose translator's real dilemma. If he tries to make good the loss incurred in the transfer of poetry into prose and render the individual words with the same communicative value they possess in the original, he has to resort to longer sentences. He has to use more words and, in doing so, he has to weigh down his syntax. [83]

The prose translator can more easily break down the ST text verse into translatable units such as similes and images. Certainly many ST units are broken down into small units in the form of short and long sentences that convey ST poetic content, hence giving a full description of those units. The structure of a prose text is, by definition, based on the texual units of ST, rendering as much sense as possible. Handled this way, the original poetic form is no longer preserved with the apparent purpose to render the most correct or at least the most close meaning possible.

4.4.8.5. Rhymed translation

The rhyming translation method emphasizes the transfer of the rhyme of the original poem into the translation in the TL. This implies that such a translator has to rhyme the translation according to the schemes of the target language. This type of translation requires not only a deep understanding of ST poetic material, but also an emphasis on the realization of the author's process of his artistic creation, a grasp of the spirit of the original, and the search for the most appropriate confirmation in his own thought to create a poetic effect and flavour on the part of its reader in the target culture. Nicholson gives an example of this type of translation. He offers a rendition of Imru'al-Qays's ode from the sixth century and shows the use of a light and rhythmical rhyme. Consider, for instance, lines 26- 27 of this ode:

'By god,' she cried, 'what recks thee of the cost?
I see thin ancient madness is not loss'.
Fair in her colour, splendid in her grace,
Her bosom smoothed as mirror's polished face[84].

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[83] Op. cit., p.47.
[84] Nicholson, R., *Translations of Eastern Poetry and Prose* (London: Curzon Press, 1922), pp.100-103.

However, the matter becomes more serious when the rhyming translator is forced to distort not just a word but an entire line to achieve his aim. Therefore, rhyme imposes a constraint upon the writer as the translator. The choice of words is a constraint which bears most heavily on the essential feature of the translator's art. It is scarcely possible to find a rhymed English translation of pre-Islamic poetry from the sixth century.

4.4.8.6. Blank verse translation

Blank verse is another type of translation strategy discussed by Lefevere in his analysis of the translations of poems by Catullus. Lefevere sees the translator choosing blank verse in attempting to produce a translation with the stylistic qualities of the TL culture. This implies that blank verse translators will therefore attempt to strike an even balance between adhering to a scheme and getting away from it, between the rule and the exception.[85] In simple terms, Lefevere discusses the nature of this strategy, stating that "anybody writing blank verse, whether the traditional iambic pentameter or a freer form, is likely to be faced with: the obligation to adhere, as closely as possible, to the metrical scheme, whether traditional or self-imposed."[86]

Following this assumption, the restrictions imposed on the translator by the choice of structure are again emphsised, although the greater accuracy and higher degree of literalness obtained are also noted. Lefevere thus sees blank verse in a translation as an attempt to exhibit the characteristics of poetic features in the TL. It is therefore a form of poetic rendition usually with no rhyming scheme but with a predominant metrical pattern, forming a poetic unit consisting of variable stressed patterns, similar to the unrhymed iambic pentametre of English, in which the line is broken down into various syntactic units, and hence consists of iambic feet that proceed so as to flow smoothly, functioning as an iambic pentameter (see Arberry's translations).

As a poetic translation strategy, it is thus used extensively with the aim to convey as closely as possible the poetical features of the TL culture. This leads us to state that blank verse as a distinctive translation strategy must not be confused with free verse, which lacks both a rhyme scheme and an identifiable metrical pattern; whereas blank verse has a very specific metrical pattern. In addition, free verse is a type of a modern fluid form of translation which

[85] Op. cit., p.61.
[86] Op. cit., p.61.

conforms to no set of rules. That is to say, it is the new movement in today's world of literary translation in general and poetic translation in particular. Therefore, it is used excessively in modern time for poetic material with much freedom. Furthermore, Lefevere also states that the translator using blank verse may be able to achieve accurate equivalents in the TL with a clearly literary result. This implies that "in striving to adhere to the metrical scheme he has chosen for his translation, the blank-verse translator is free to resort to using generally accepted devices for smoothing over minor deviations."[87] This leads Lefevere to explore the factual process implemented by translators who resort to using other traditional devices, such as alliteration, so as to make the line more stressed and hence function as iambic. As an example of this, consider Arberry's verse in his translation of 'Antara's verse: "إذ لا أزال على رحالة سابح نهد تعاوره الكماة مكلم" where he uses the fairly common traditional device of alliteration. It goes as follows:

> for I'm never out of the saddle of a strong swimmer, sturdy, assaulted again and again by the warriors, wounded, now detached for the lance-thrusting, and anon.

The rhyme is ignored, and instead Arberry employs alliteration as to compensate for the lost rhyme. This can be seen in the repetition of the sound /s/ in the words underlined above. This type of translation shows how blank or unrhymed verse reveals the characteristics of English poetry. In addition, Lefevere expands his view, seeing blank verse translation as a strategy which exhibits other characteristics when compared with other strategies. Lefevere states:

> Expanding the line is not the only means of ensuring a relatively strict adherence to a metrical scheme. The blank verse translator can also take the opposite approach: he can choose to compress what the source text says, provided the compression is either warranted by or in keeping with certain elements in that source text. Most blank-verse translations use the two techniques simultaneously.[88]

However, translation by expansion, according to Lefevere, is a style in which the TT expresses and comments on additional details that are not explicitly conveyed in the ST. Such a technique is, in Dickins et al's terms called "exegetic translation" where the TT is an explication, and usually an expansion, of the contents of the ST.[89] Accordingly, these two techniques of blank verse strategy seem, ironically, to achieve strikingly similar results.[90]

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[87] Op. cit. p.62.
[88] Op. cit.,p.69.
[89] Op. cit.,p.235-6.
[90] Op. cit. p.70.

4.4.8.7. Interpretation approach

Interpretation is the last strategy proposed by Lefevere, which aims to make a complete change of form. In this approach the translator tries to retain the substance of the original poem and makes changes in the form only. This is tantamount to saying that the translator produces a new poem of his own, except for the content which is of the original. Furthermore, a translator who chooses to interpret the ST may resort to paraphrasing the original lines of the poem creating a new poem depending entirely on the content of the ST. This is advocated by Dryden, and in this respect Bassnett pointed out that Dryden's choice to paraphrase represents translation with latitude, the Ciceronian 'sense-for-sense' view of translation. Here, the translator must be a master of both languages, and must understand both the characteristics and spirit of the original author, besides conforming to the aesthetic canons of his own age.[91] Lefevere discusses this strategy, emphasising that:

> The difference between translation, version, and imitation lies in the degree of interpretation. The translator proper is content to render the original author's interpretation of a theme accessible to a different audience. The writer of versions basically keeps the substance of the source text, but changes its form. The writer of imitation produces, to all intents and purposes, a poem of his own, which has only title and point of departure, if those, in common with the source text.[92]

However, a version of a poem in the TL will semantically be the same as the original, but physically very different since it never gives a reliable impression of the ST in the way that translation can. In this respect, Lefevere goes on to sate that "it is basically an exercise in rewiting, not an attempt to make the author's real interpretation of the theme accessable to a new audience"[93]. An imitation is a different poem but the title, topic, and starting point are the same as the original poem. That is to say, in Lefevere's terms, imitation has very little to do with translation as such. Therefore, to Lefevere, "the imitator writes a different work, using the ST merely as a source of inspiration."[94]

Lefevere's explanations of the above methods seem to emphasise some of the poetic components in the process of translating. Literal, metrical, and rhymed translations emphasize the "form" or "poetic structure" of the poem while the other types emphasise the

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[91] Bassnett, S., *Translation Studies* (London and New York: Routledge, 1980), p.60
[92] Op. cit., p.76.
[93] Op. cit., p.103.
[94] Op. cit., p.103.

transfer of the precise meaning into the TL. However, none of the methods described above cater appropriately for the poetry translators' needs. This might be related to the incompetence of the literary translator in performing a satisfactory rendering as precisely as possible. In this respect, Lefevere explains the factual aspects of the literary competence of the translator, which can be described as a tentative inventory of the translator's proficiency in translating a ST belonging to a different time, place and tradition. To Lefevere this competence consists of four factors, all of equal importance. They are as follows:

A. The ability to comprehend the ST as a whole, as a total structure, rather than the "negative capability" of concentrating on a single aspect of the ST, and consequently the ability to realize that time-place-tradition elements contained in the ST should receive the same attention, be transposed in the same way and with the same care, as the linguistic elements.
B. The ability to measure the communicative value as well as the sense of the ST, and consequently the ability to replace it by a TT which approximates, as closely as possible, the same communicative value.
C. The ability to distinguish between culture-bound and structure-bound time-place-tradition elements in the ST and consequently the ability to topicalize the former and to retain the latter while explaining them within the TT, with the proviso that no topicalization is needed in the case of time-place-tradition elements either explained by their context or easily connected, in the reader's mind, with analogous elements in the time, place, and tradition of which he is part.
D. The ability to select, within the literary tradition of the TL, a form which will most closely match the position the ST occupies in the literary tradition of the SL.[95]

However, to the four factors already listed, Lefevere goes to add a fifth; one which leads any translator to achieve satisfactory results:

E. The ability to interpret the theme of the ST, making it accessible to a new audience.[96]

To conclude, translation methods and approaches are not in discrete or clear-cut categories. They are in fact mutually related, as in a spectrum of colour in which different shades converge. The translator is a decision maker, a linguist, a communicator and a mediator, who always has to strike a balance between the SL writer and the TL reader.

4.9. Concluding Remarks

The modern period has seen new debates that revolve around various linguistic theories of translation identified by modern scholars. This chapter has reviewed and addressed issues in translation theory, outlining translation strategies and giving their background. Chief among these are the strategies proposed by Lefevere and the notions of translation equivalence

[95] Op. cit., pp.101-4.
[96] Op. cit., p.103.

proposed by modern theorists such as Nida, Catford and Baker. Most of these theories only offer guidelines that aim to facilitate the translation procedure and hence guide translators to produce the best possible quality of translation. The strategies and theories outlined above offer sufficient reference to the intimate relationship between translation strategy, equivalence, text-type and the qualities of reliable product in translation. Thus, the focus of the present chapter has brought to light a wide range of different translation strategies and theories that provide general guidelines for the translation process with various types of text.

Chapter Five

The Translatability of Poetry

5.0. Introduction

In the previous chapter, modern translation strategies and a number of theories and techniques were discussed. They offer a clear perspective of the body of the translation theory of the 20th century. With this background, we now have to look more specifically at the problems and difficulties encountered by literary translators. This chapter discusses translation issues arising in the translation of poetic texts.

As far as the translation process is concerned, poetry is the most complex and difficult genre to translate in terms of both form and content. In addition, poetry is a most delicate and purposeful type of text. Accordingly, this chapter explores both the difficulties in translating poetic content especially those related to word meaning, connotation, and collocation, and the views of scholars in the field regarding the translatability of poetry.

Writers and translators agree that form and content are major problems in translating poetry. The poetic form is complex as it inverts the organization of lines, and the formal structures of rhyme, metre, and so on. Furthermore, in poetic translation in general it is not easy to fulfill all the requirements of the ST. For example, lexical problems can arise as words exhibit various connotational meanings. Newmark notes in poetry, the word has greater importance than in any other text type.[1]

In addition, cultural aspects and concepts in the ST can cause problems to translators, hence complicating their task in conveying the original sense of the ST author, since emotive language and elements play an important role and form the cornerstone of artistic meaning. The authentic sense of a poem's, words, expressions, and images is based on poetic creativity and the imaginative power of its author. Delisle notes that "The language of poetry is probably the most highly refined and most complex and difficult to translate,

[1] Newmark, P., *A Textbook of Translation* (London: Prentice Hall, 1988), p.163.

because of its poetic features, individual diction and function."[2] With this in mind, poetic texts can pose serious problems for the translator for a number of reasons:

1. The translator has to deal with the various units, words, images, expressions and idioms, as part of his/her task of conveying the meaning of the words and expressions of the original text. It is also necessary to understand the original expressive meaning intended by the writer of the SL in terms of what the writer is trying to convey by each part of the text beyond the sentence meaning presented by words that carry different layers of meaning.
2. Poetry in general is the product of the imagination. It carries various connotations and cultural meanings and often depicts the personal feelings and experiences of its author, and therefore the translator's job is to convey these hidden meanings in order to arrive at an appropriate interpretation of each unit.
3. The form and style of ST poetic texts are usually difficult to imitate by the translator due to their complex features such as rhyming schema and stylistic features.

In view of the above, modern critics such as Badawi state that translating poetry is not an easy task, as some people think, since the translator's attention is divided between form and content.[3] Badawi suggests that a poem represents a fine balance of highly sensitive elements of form and content, and any change in either will upset that balance. Jayyusi states that: "translations of poetic verses which are based on rhetorical expression are difficult since these features are considered as part of the poetic semantic signification."[4]

Such critics see poetry as full of poetical expressions resulting from the poet's personal experience. Therefore, the translator of a poetic text must strive towards an ideal fidelity and beauty, seeking fresh forms of expression in rendering the aesthetic units of the SL text which is characterized by figurative language that has different connotations, particularly in the use of various rhetorical devices such as metaphor and simile in order to convey a specific connotative meaning. Therefore, it is important that the translator should make a clear distinction between various types of meanings (see chapter 3) in order to convey the literal sense of the ST. However, such literary factors and features can present difficulties

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[2] Delisle, J., *Translation: an Interpretative Approach* (Ottawa: University of Ottawa Press, 1988), pp.16-7.
[3] Badawi, M., *A Critical Introduction to Modern Arabic Poetry* (Cambridge: Cambridge University Press, 1975), pp.5-6.
[4] Jayyusi, S., *Modern Arabic Poetry* (New York, Guildford and Surrey: Columbia University, 1987), pp. xxii-xxiii.

in understanding ST poetical material. Accordingly, the translator of such a text is often blamed for problems that are due to the shortcomings and misunderstanding of ST units, particularly when multiple interpretations of lexical items are involved such as in polysemy, which might give the wrong connotative meanings. Poetic text is often a type of expressive genre that conveys statements concerning the poet's life so as to depict certain experiences and attitudes, including reference to the social as well as cultural sphere to which he or she belongs; such is the case with Arab *Jāhiliyya* poets of 6th century AD who portray the ruins of formal abandonment places (the desolation of the tribal campsites in the desert) and stir emotions of longing and anxiety. This is a unique theme in the early *Jāhiliyya* poetic tradition that plays a significant role in the opening section of the *Jāhiliyya* ode. The poets portray places in terms of the *aṭlāl* "traces" of the beloved's old campsites (see chapter 6). The poet's anxiety and longing when he stops at the *aṭlāl*, arise from memories of past experiences and, hence, remembering other meeting places. All of this embedded in authentic literary images and features which need to be conveyed by translators, who must explore such themes in order to retain the actual features of the ST poetic techniques and the structure of the odes.

Moreover, the poetic translator has to re-create the very atmosphere in which the SL images are embedded in the TL culture. The translator of poetic texts such as *Jāhiliyya* poetry (JP) examined in this study is concerned with the topic, subject matter, theme, intention, function, and literary meanings and features. Thus, the translator's approach to the translation of these poetic texts is different from that used for other text types. Poetic translation thus puts emphasis on form and content, and the translator's ability to produce and interpret poetic language can therefore be described as poetic competence. de Beaugrande explains that poetic competence would have to subsume structuration competence, clearly including other components beside the ability to produce syntactically normal sentences.[5]

Conversely, many types of poetry demand not only a highly developed structuring competence but considerable familiarity with the poetic conventions of a given phase in literary history.

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[5] de. Beaugrand, R., *Factors in a Theory of Poetic Translation* (Assen: Van Gorcum, 1978), p.22.

In order to convey ST content, expressions and aesthetic features, translators should emphasize the conceptual content of the poetic message, that is the fundamental purpose of the poetic genre, taking into account the unique flavour of the poetics of the SL images which convey the poetic intention, themes, feelings and attitudes of the poet to the reader. The following verse written by 'Alī b. al-Jah'm, a 9th century poet, illustrates the points raised.

عيون المها بين الرصافة والجسر جلبن الهوى من حيث أدر ي ولا أدرى

This may be rendered into English as follows:

"The eyes of antelopes between al-Rusafa and the bridge
mustered love from places I know and I know not."[6]

The metaphorical image of the antelope's eye is used to evoke the glorious cultural and political past of the poet's city, Baghdad. The translator's intention, though, is to indicate the poet's longing and feeling of homesickness for his beloved country. He speaks about the beauty of Baghdad and its maidens, with the loveliness of their eyes which resemble antelope eyes.

Such a literary picture of the ST verse should be fully conveyed to TL reader despite the various differences in the linguistic systems of the two languages. For translators to avoid difficulties, they should not only restrict themselves to the linguistic components of the text at hand, but they must draw on pragmatics as well as cultural aspects in order to include in their translation process the cognitive and situational complements that accompany the linguistic signs.

5.1. Critical views on translating poetry

As argued above, the poetic genre as a type of text is full of imagery, and hence is difficult to translate. Scholars in the field have discussed the conflicts facing translators with regard to poetry. The translation of poetry becomes even more challenging when the SL and TL differ so widely in terms of syntax as is the case with Arabic and English. When the translation involves poetic transference, where its content is complex and foreign to the translator's experience, the complexity is related to the ways in which to depict its images

[6] Somekh, S., *Genre and Language in Modern Arabic Literature*, vol. 1 (Wiesbaden: Harrassowitz, 1991), p.61.

and its exotic beauty. In this respect, Arberry one of the most important practitioners of poetic translation, states that:

> Sometimes the images are so novel and so alien to our experience that the translator stands almost helpless before his model, at a loss how to depict so much exotic beauty upon so small a canvas. To give a literal translation is worse thus useless, the perfume is the essence, and the essence is volatile in the extreme. It is essentially a task of re-creation, so far as may be within the same narrow canvas of brevity and concentration. Failure is almost inevitable; success can never be more than partial.[7]

Other practitioners of poetry translation of Arabic verses into English, such as Nicholson, Gibb, Von Grunebaum, Beeston, Jones, O'Grady and Sells, have all admitted that their renditions of Arabic poetry into English were a hard task and could only be judged as "partially successful," as Arberry puts it.

The premise that poetry is essentially and objectively untranslatable refers to the translation process implemented by translators where the aim is to transfer ST content, that is, textual matters and the topics of various verses of ST poetry using various techniques and strategies. In the case of the *Jāhiliyya* poetry (JP) of ancient Arabia the *waṣf* theme of the sixth century has been rendered quite accurately, thanks to the efforts of western translators in their transference of various descriptive verses into English (see chapter 8).

As a researcher in the field of translation, in my view the common poetic subjects of *Jāhiliyya* poetry, ranging from *nasīb* "love" to *waṣf* and *fakhr,* have not constituted much of a problem for translators, and therefore, most recent translations have succeeded in reproducing the meticulous description of desert places and animals such as camels and horses, that show the desert life of the pre-Islamic people. However, it sometimes borders on the impossible to demand or expect a translator to capture in his translation the effects and flavours of difficult metres and rhymes and the internal rhythms of the poems. Moreover, it is not even sensible to expect any translator to reproduce, for example, the models of eloquence of Arabic diction characterized by its ornamental style and embellishments.

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[7] Arberry, A. J., *Aspects of Islamic Civilization* (London: George Allen & Unwin, 1964), p.257.

Poetic translators in general strive to bring to the surface the considerable aesthetic values of texts, such as artistic tone, similes and metaphors; this is the bread and butter of poetry under the shade of its authentic themes, topics and images. Translators generally provide a reasonable rendition in conveying other people's thoughts, culture, and literary knowledge. They must build up comprehensible knowledge of the background of the poet and his verse through reading and analyzing the various units in the light of many salient factors. In addition, the poetic translator must have a sense of poetic texts and themes, as well as the ability to recreate poetic imagery without distortion and without loss of semantic nuance. Consequently, understanding the ST verse, its literary language, units and topics along with the detail of its composition, style, setting, and figures of speech, should always be of primary concern to the translator such as O'Grady. It is an interesting fact that the most successful translators of poetry are frequently those who happen to be bilingual and bicultural and, above all, who are poets in the TL culture itself.

5.2. Specific problematical aspects of translating poetry

In its broadest sense, translation is a linguistic process that is mainly concerned with the transfer of meaning. That is to say, the meaning of words and expressions are usually given priority over everything else. This, of course, does not mean that other literary as well as linguistic features can be ignored. The style and the figurative language of the poetic text, for example, are equally important in conveying various shades of meanings. Accordingly, this section explores the basic semantic issues and difficulties that translators encounter in handling poetic verses; namely their connotational and polysemical elements.

A poetic text is a creative text written in verse form where figurative language, images and expressions form its basic material. It requires particular attention by the reader with regard to words that may carry several connotative and polysemous meanings. With this in mind, poetic translation demands a close semantic rendition of its content, and therefore, translators should pay particular attention to all of its content, taking into account various techniques of the translation process in order to convey ST images and expressions as accurately as possible.

Scholars in the field hold conflicting views on the methods to be used handling poetic verses. While some support "literary translation" others encourage the traditional approach

of "literal translation". Yet others call for creative transposition (such as Jakobson see 4.3.6), imitation and other strategies. In view of the fact that the work of poetry is an artistic endeavour, therefore, it is sometimes inappropriate for the translator to convey exact equivalents of its various units or to harmonize syntactic patterns. Following this line of thought, early writers of the ninth century did not believe in translating poetry. For example, al-Jāḥiẓ, a well-known writer and translator of the Abbassid period, believed that Arabic poetry has special characteristics in terms of its stylistics features such as rhetorical expressions and therefore cannot be adapted to another language. When this is attempted, its beauty disappears and its authentic rhyme and metre fall away.[8] Beeston similarly maintains that the "translation of poetry is an impossible task especially when the two languages have widely different structures and cultures."[9] Undeniably, the various differences in the structure of the two languages (SL vs. TL) make it difficult for the translator to reproduce a satisfactory TT version.

In addition to the above, other problematic aspects stand as barriers which complicate the job of translators; namely lexical semantics and the allegorical features embodied by words carrying connotational and cultural meanings in the context of the ST verse units. In this aspect, Nida points out that: "the analysis of emotive meanings is by no means as easy as that of referential meaning. The only way in which one can analyze emotive meaning is by context, either cultural or linguistic."[10] To begin with, it might be more useful to start with word meaning as a fundamental problem that faces translators when handling the poetic emotive meanings of a ST.

5.2.1. Word meaning and poetic context

This section explores different types of word meaning; the lexical semantics which are part of the linguistic elements of all languages, for example polysems, connotation and collocation. The meanings of words in a language are interrelated. Many poetic words in different languages carry several meanings and therefore can only be interpreted within the text in which they are used. This implies that the meaning of a certain word is defined in part by its relations with other words in the language. That is to say, a word has a

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[8] Adonis, A., *An Introduction to Arab Poetics. A Translation from Arabic by Catherine* Cobham (London: Oxford University Press, 1990), p.34.
[9] Beeston, A., *Selection from the Poetry of Baššar* (Cambridge: Cambridge University Press, 1977), p.9.
[10] Nida, E., *Toward a Science of Translating* (Leiden: Brill, 1964), pp.70-117.

relationship with another and hence it may carry very different denotations besides its literal intended meaning. Therefore, many ST words have several meanings, either polysemic or connotative, and can only be interpreted within the text in which they occur.

As an example of such issues, consider for instance the Arabic expression: أصابها العين فى الاسلام rendered into English by Monroe as "The evil eye has struck [the peninsula] in its Islam."[11] The Arabic term *al-'ayn,* conveys the poet's deep passion and intention. It also carries several meanings, as it is a polysemic term. For example هذة عين, implies various meanings such as the evil eye, head's eye, a spy etc. Hence, a translator must be familiar with the ST cultural sphere in order to understand its unique vocabulary and cultural concepts. Furthermore, *al-'ayn* in Arabic-speaking societies carries very different polysemic and connotational meanings besides its basic meaning expressed by the above writer in an indirect way. It is used metaphorically to express one's view of certain matters. Hence, such a word allows more than one interpretation, and therefore carries more than one meaning. Such a term can present problems to translators of poetic texts in finding actual sense equivalents. Thus, the translation of poetry requires not only an understanding of polysemic/connotative meanings, but also of cultural meanings.

On the other hand, translating Arabic allegorical expressions can also pose various difficulties for translators. For example, كلامك على العين والرأ س, is literally translated as "Your speech is on my eye and head", that is, "I hold your opinion in high esteem". However, this expression is used in a symbolic way to show respect and obedience and is extensively used within the Arabic cultural context.

Culturally speaking, the choice of the words eye and head is socio-cultural, connoting a high regard, and both convey very different meanings. Most importantly, they are the most sensitive parts of the human body, and hence the Arabic colloquial expression: *'alā'aynī / min 'aynī*, is equivalent to the English expression of acceptance and welcome, "ok / with pleasure."

Moreover, not only do different words have different meanings but an individual word may have a set of different meanings. For example, the word "book" has various different

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[11] Monroe, J., *Hispano-Arabic Poetry: A Student Anthology* (Berkeley, Los Angles and London: University of California Press, 1974), pp.334-5.

meanings in both English and Arabic. In English it may convey the sense of one book, for example, "the Holy Book" or may be used as a verb in various contexts such as to book a room.

In Arabic, the word "كتاب" also has different meanings which depend on the context in which it occurs in various situations, so that the term "كتاب" would be translated differently. In most cases, the word "كتاب"is used in the Qur`ān to mean the "Holy Book" meaning either the Muslim Qur`ān or other Holy Scriptures of other religions such as Christianity or Judaism. Consider the following two verses extracted from the Qur`ān:

He has revealed to you the **Book** with the truth, (3: 3, Pickthall). نزل عليك **الكتاب** بالحق

The people of the **Book** ask thee to cause a book to descend to them from heaven, (4:15, Pickthall). يسئلك أ هل **الكتاب** أن تنزل عليهم كتا با من السماء

In the following verse, the same word *kitāb* reveals another polysemous sense, that of the recording of deeds.

And the earth shineth with the light of her Lord, and the **Book** is set up, (39: 69, Pickthall). واشرقت الارض بنور ربها ووضع **الكتاب**

In this particular verse, Picthall opts for the basic literal meaning of the word *kitāb* i.e. "The Holy Book" which does not convey the intended meaning properly. This failure in rendering the exact meaning is due to the various effective meanings of the ST polysemic term.

The above Arabic word "الكتاب" is used in various contexts to convey a particular sense. Consequently, its intended meaning depends on the situation and context in which it occurrs. Therefore, a word in a different situation and context may carry very different denotations. As argued above, in dealing with such terms, translators should pay particular attention to the different layers of meaning of lexical items that allow more than one meaning.

Saeed clearly emphasises the traditional descriptive aims of lexical semantics: (a) to represent the meaning of each word in the language; and (b) to show how the meanings of words in a language are interrelated.[12] These aims are closely related because the meaning of a certain word is defined in part by its relations with other words in the language.

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[12] Saeed, J., *Semantics* (London: Blackwell, 1997), p.53.

However, words are also used symbolically, and hence they also differ in the semantic interrelationships that may exist in various languages. With this in mind, in many imaginative writings some words carry symbolic features and values. They carry figurative or metaphorical meanings that become potential metaphors grounded in a particular language and culture as well as having a basic meaning. In other words, the meaning of a certain word in the poetic genre comprises various layers of meanings (see chapter 3). Vocabulary and metaphor used by poets are heavily dependent on the metaphorical meanings. For instance, the Arabic words "عيون المها" previously mentioned is translated quite literally into "The eyes of antelopes". The translator as a poet uses it as a symbolic image, hence giving various connotative meanings. Some of these are: the pain of nostalgia and the loss of his beloved. The translation process seems, to a large extent, to be literal in that the translator has attempted to convey the original sense of the poet's attitude regarding the loss of his beloved, emphasizing the metaphorical sense of the Arabic term "المها" to make the ST poetic function clear to the reader.

Poetry thus uses words chosen for their affective and connotative values rather than for their denotative content. Likewise, words in the poetic genre are also charged with other factors such as sound effects, rhyme and metre, all of which form an important part of poetic language. However, a poetic translator has to make a compromise in his task and has to preserve the figurative language and aesthetic elements of the original poem as far as possible.

Much of the above discussion on word meaning, however, requires a thorough understanding of the words in their poetic context with special attention to their emotive meanings, elements and ideas. In any imaginative writing, in order for the author to communicate his vision of the world, he uses words and languages in a way unique to him. The style might be considered a reflection of his personality and emotions, with a major role being played by word connotations and other elements such as form, imagery, rhyme, the rhythm of verses, and patterns of sound, all working together as an integrated whole. The words and expression used by the poet need to be weighed up since they are relevant to the message and must therefore be conveyed as accurately as possible by the translator. In doing so, all these elements have to be considered together to avoid any misinterpretation

in handling poetic language. This, of course, is one of the main problems that translators encounter: each element has its own expressive value in its connection with other elements in the text. Goodman states that:

> in order for a poetic text to be idiomatic in the new tongue, it is always necessary to change the word order and this must result in new emphasis in the sentences and verses; on the other hand, if the order of the original is retained, the feelings (perhaps of naturalness) is altered, again if one is inflected, whereas another uses auxiliary words like 'have' and 'shall'; then the relation of the thought to the metric feet will be different[13]

It is necessary for the translator to analyze and clarify the meanings of connotative words and the various emotive elements of the ST text that make understanding and rendering of poetic verses difficult. Accordingly, Hatim and Munday stress that "understanding the nature of meaning and how to analyse and evaluate it is crucial for a translator working on a text who is assessing the transference of meaning."[14]

5.2.2. Word Connotation

Words do not only have a lexical meaning; it has long been an accepted fact that, in addition to a primary meaning, words have secondary and figurative meanings. That is to say, words can carry metaphorical meaning as well as the basic meaning of the word.

The translator should emphasise exact meaning in the TT. In this regard, connotational meaning may be described as associative meaning referring to the sense of an expression in a particular context, especially when that word is used in combination with other words in a text. To illustrate this, consider the following expression that carries a deep connotative meaning depending on the context in which it occurs. The expression "يا خبر أبيض" belongs to the Egyptian colloquial dialect used informally, particularly by uneducated classes, corresponding to the English "goodness me!." This expression creates meanings that the words do not have in isolation, and even meanings that are not wholly predictable from the senses of the words combined. Thus the two words خبر، أبيض together represent a culturally specific meaning which connotes an attitude of negative or positive responses where people may actually have sense of surprise or shock. However, rendering the ST expression يا خبر أبيض into the TT as "goodness me" successfully maintains the sense intended in the

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[13] Goodman, P., *The Structure of Literature* (Chicago: Chicago University Press, 1954), pp.266-7.
[14] Hatim, B., & Munday, J., *Translation: An Advanced Recourse Book* (London: Routledge, 2004), pp.34-9.

original, which is surprise and shock. In my view, both expressions may by considered as semantically equivalent on the cultural level, belonging to the register of informal expressions, and hence are suitable for dialogues in both the ST and TT.

Moreover, consider the Arabic expressions: شاهد عين، هذة عين، بعيني راسه ، عيون الماء. Each of these expressions and collocations containing the word "عين" give different meanings. Evil eye, or in Arabic "هذة عين", allows for more than one interpretation. For example, it can indicate a bad situation to one person whereas in another context it has a very different meaning "شاهد عين" or "eye witness". Moreover, the word "العين" can be used with different metaphorical senses. For example, in the following *hadith* (saying by the Prophet):

عينان لا تمسها النار **عين** بكت من خشية الله **وعين** باتت تحرس فى سبيل الله.

Two eyes cannot be touched by fire, one eye which cried from fear of God, and one eye spent the night watching over for the sake of God.

Another example is a line from the poet Nizār Qabānī discussed in Dickins et al., which reads أحمل الزمن المحترق فى عينى. This has been translated into English by Rolph as "I carry this scorched era in my eye". Here the English term "scorched" is acceptable in this context, mainly because the phrase "scorched era" echoes the military phrase "scorched earth". Accordingly, any given linguistic form in the SL may have other connotations besides its information content. These connotations may have to do with attitudes or emotions. Since such meanings are usually culturally conditioned, the meaning may be lost in the translation process if the translator is not aware of the added non-referential meaning. This may be illustrated by Monroe's translated verse of Ibn-al-khaṭīb's verse: لم يكن وصلك الا حلما فى الكرى أو خلسة المختلس rendered into English as "Union with you is now but a dream during drowsiness or the deceit perpetrated by a deceiver". Here, the Arabic term "الكرى" in this context means a deep sleep or "slumber". That is to say, it refers to a state of deep sleep, rather than a nap or light sleep "نعاس". Monroe's translation attempts to give the term "drowsiness" as a functional equivalence, ignoring the metaphorical meaning of this term. Along similar lines, Monroe also gives unsatisfactory renditions for "الدار" as abode and "تبقى" as "to show pity", neither of which conveys the real sense of the original version. Monroe offers: "and this abode that will show pity for no man", for the Arabic verse: وهذه الدار لا تبقى على أحد.

From a semantic point of view, it is true that the ST lexical item "الدار" in the Arabic verse means "abode" as Monroe puts it. However, according to the poetic contextual meaning, the word carries other connotational and cultural meanings in addition to its basic sense. It can also refer to the concept of life according to Arabic and Islamic culture. Moreover, the use of the Arabic demonstrative pronoun "هذه" emphasizes present life, which in Arabic means "الحياة الدنيا". Thus, it is certainly true that words have other affective connotations in addition to their informative semantic content and value. Expressions, proverbs and so on carry various informative connotations that should not be ignored by translators. For this reason, translators who are used to dealing with the translation of poetic language, such as using word connotation, may sometimes forget the influence of context on the meaning of words (see chapter four). The same word(s) will have different meanings depending on:

1. The other words in the text in which it occurs.
2. The way it is used in the text.
3. The cultural and situational background of the context outside of the text itself.

In addition to these types of contextual influence, meaning is determined by word connotation and its collocation with other words. Scholars such as Ullman (1962, 1979), Lyons (1977) and Palmer (1981) have discussed this. However, Ullman points out that: "modern linguists have not only placed greater emphasis on context but have considerably broadened its scope and have also probed more deeply into its influence on word meaning." [15]

The challenge for the translator, then, is twofold. First, the figurative meaning of lexical items poses a great challenge for translators of poetic texts; hence, a translator must recognize when words in the SL are being used in a secondary sense in order to produce a reasonable translation. Second, when a word in the TL is being used in its secondary meaning, care must be taken to build in the adequate context to guarantee correct meaning, since secondary meanings are dependent on context.

5.2.3 Word collocation

Collocations are usually two or more words assembled together to give brief expressions. The problem of translating collocations arises because they involve cultural gaps, which

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[15] Ullman, S., *Semantics: An Introduction to the Science of Meaning* (Oxford: Blackwell, 1979), p.49.

constitute a main problem that emanates from the cultural specificity of either the source or target language.

The phenomenon of collocation means that two or more words appear in each other's company because the usage of a particular word is associated with other particular words in sentences. For example, a noun may limit the choice of an adjective that can be combined with it. Consider, for example, the following Arabic expressions which describe people's behaviours and features:

خفيف الدم ، روح فكاهية، حسن الخلق، حسن الوجه، حد يث حسن ...الخ.

The Arabic term "حسن", for instance, occurs in different contexts that state a particular connotative meaning when used in a particular context. It is, however, crucial for the translator to know what kind of collocation he is dealing with, and thus to seek the appropriate TL equivalent. As a matter of fact, translating any collocational patterns from Arabic into English, or vice versa, will clarify the essential nature of collocation in the overall process of translation.

The meaning of a text comprises a number of different layers of meanings e.g. cultural association, social and personal connotations, and so on. Larson (1984) sums up this proposition when she acknowledges that: "knowing which words go together is an important part of understanding the meaning of a text and translating it well."[16]

Given the relative cultural/linguistic distance between the two languages (SL and TL), different layers of meanings of words, particularly collocative words are likely to be a problem. As a result, language is an integral part of culture because the vocabulary of a language derives its meaning from its culture. Translating collocations is thus a well known problem in translation. In translating into Arabic for instance, the translator may not understand the English collocation, which makes him/her hard to provide a proper collocational equivalent. In this concern, the translator has to be able to recognize and render the ST collocative meanings as well as cultural associations that occur in various linguistic forms e.g. collocations. [17]

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[16] Larson, M., *Meaning-Based Translation: A Guide to Cross-language Equivalence* (New York: University Press of America, 1984) , p.141.

[17] Dickins et al., *Thinking Arabic Translation: A Course in Translation Method: Arabic to English* (London and New York: Routledge, 2002), p.71.

Collocations of words as co-occurrences differ from one language to another. Hatim and Mason observe that "achieving appropriate collocation in the TL text has always been one of the major problems a translator faces."[18] Furthermore, in her analysis of some English texts translated into Arabic, Deeb notes that in many cases translators were unable to realize which words do not collocate together in their mother tongue. She mentioned some examples:عصفور "sparrow" does not collocate with همجى barbarous and واجهة "front" does not collocate with خلفية "back".[19]

Generally speaking, the notion of word collocation refers to words usually consistently co-occurring, which may reflect culturally specific features. In a more restricted sense, collocation is understood as an expression that corresponds to a conventional way of saying things. It most often refers to combinations of two lexical items which make an isolatable semantic contribution, and belong to a subjective and recurrent word combination of different classes. With this view in mind, collocations are a linguistic phenomenon with specific combinations of words, for example:

عند بزوغ الفجر، أشكركم على حسن الضيافة، في أحسن حال

The translator needs to take into account the linguistic dimension for the correct identification and translation of authentic textual information as occurs in various linguistic elements, such as a collocation of a noun with a verb or an adjective with a noun in a particular text.

5.2.3.1. Types of collocations in Arabic

Collocations play a vital role in languages, including Arabic. Translators need to pay attention to them in both languages (SL and TL) in order to give the English version the same meaning as in the Arabic text. This means that ignoring the translation of Arabic collocations in English results in a poor, dispirited TL text. The translation of collocations can be discussed through the different forms and classifications of the commonest types of collocations in Arabic. Collocations fall into many types; therefore, the focus here will be on the most important and recurring ones. However, to begin with, it is useful to list the

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[18] Hatim, B., and Mason, I., *Discourse and the Translator* (London and New York: Longman, 1990), pp.204-205.

[19] Deeb, Z., *A Taxonomy of Translation Problems in Translating from English to Arabic*. Unpublished PhD thesis, University of Newcastle, 2005, p.276.

general types of collocations as discussed by Ghazala:[20]

1. Open collocation: combinations of two or more words co-occurring together, without any specific relation between those words. Combinations in which both elements are freely recombinable, where each single element is used in a common literal sense. Consider for example the following Arabic collocations:

انتصر العدو، بدأت الحرب، اندلعت الحرب، انتهت الزيارة، بدأت ألمسابقه، انفجر البركان.

2. Restricted collocations: combinations of two or more words used in one of their regular, non-idiomatic meanings, following certain structural patterns, and restricted in their commutability not only by grammatical and semantical units, but also by usage. For example:

مجهود طيب، حرب ضارة، خسارة فادحة، أخبار سيئة , يو م سعيد، جريمة نكراء، تعاون مثمر، غنم شاردة

Restricted collocations require special attention since they occur in various types of syntactic configuration and are the most common form used in texts. They depend largely on the grammatical groupings of word classes according to their occurrence in language use. The adaptation of grammatical description makes the structure of these collocations easier to follow, understand and hence translate from language to language. For this reason, examples of the different formal constructions of this type of collocation are presented below:

a. Adjective and noun collocation: أشغال شاقه, عاصفة هوجاء , سبات عميق

Many examples can be found in both Arabic and English for the most popular types of collocation. These collocations are mostly translated into identical English collocations following ST patterns, i.e. a noun + adjective.

b. Verb and noun collocation: يسن قانونًا , يلفت الانتباه , يكسب الثقة يلقن در سًا

In order for translators to find an equivalent collocation in English they might be tempted to literally translate its components, that is, a verb plus noun collocation. This is possible and, therefore, the central point here is to match a certain verb with a certain noun in English. For example, "يلقن درسا" becomes "teach a lesson" and "يلفت الانتباه" can be simply rendered into "pay attention". Contrary to this, some collocations in English as well as in Arabic cannot be taken so literally, for example to "run a company": يدير شركة, "give a speech": يلقى خطابا , or "deliver a baby": يولد امراة. The last Arabic expression, يولد امراة, literally means something like "deliver a woman" or "assist a woman in childbirth". That is to say, the Arabic language focuses on the woman, whereas the English language prefers to

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[20] Ghazala, H., *Translation as Problems and Solution* (Valetta: ELGA Publication, 1995), pp.108-120.

focus on the baby. In relation to this, Baker states that:

> Differences in collocational patterning among languages are not just a question of using, say, a different verb with a given noun; they can involve totally different ways of portraying an event. Patterns of collocation reflect the preferences of specific language communities for certain modes of expression and certain linguistic configurations; they rarely reflect any inherent order in the world around us.[21]

Some collocations in languages show a direct reflection of society, habits, and moral environment in which they occur. For example, the popular expression "الخبز والملح" in Arabic speaking societies reflects the real state of social relations between individuals as well as communities, showing a strong relationship between people.

c. Noun and noun collocation: شهر العسل، هجرة الادمغة، حكم الإعدام

These collocations can be translated into equivalent English collocations although some collocations carry strange meanings. For example, the Arabic collocation "هجرة الادمغة", can be rendered into English as "brain drain".

d. Adjective and adjective collocation:أحمد رجل طويل و نحيف و صحيح معافى

Generally speaking, this collocation type is common and therefore easy to translate directly into other languages. Some have two words (adj.+adj.), for example "long and slim" and "hale and hearty" to meet the Arabic collocations "طويل ونحيف" and "صحيح معافى" which is used in various Arabic speaking societies. Buckley rightly states that in Arabic, adjectives are derived from verbs in a number of ways. He also argues that they mostly derive from stative verbs (denoting a state or quality) rather than from transitive verbs (detonating an action) which take an object.[22]

e. Noun and verb collocations (consider, for example, animal sounds):

زئير الأسد، عواء الذئب، طنين الذباب، زقزقة العصافير، نهيق الحمير، مواء القطط، دوى النحل.

These collocations can be rendered as literally as possible into English without any translation loss since all these sounds have close equivalents in all languages (see Ghazala, 1995).

3. Bound collocation: a bridge category between collocations and idioms. One element is

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[21]Baker, M., *In Other Words: A Course Book on Translation* (London: Routledge, 1992), p.49.
[22] Buckley, R., *Modern Literary Arabic. A Reference Grammar* (Beirut: Librarrie du Liban Publishers SAL,2004), p.70.

uniquely selective of the other. The following example shows such a type:

مثل الزئبق، أحلى من العسل، أمكر من الثعلب، أسرع من البرق.

The above demonstrate that collocations constitute a key component in the lexicon of a natural language. Translators should possess a high systematic competence alongside their paradigmatic competence in order to ascertain collocations in general, which are considered to be problematic to translators of foreign cultures, and hence cause problems when it comes to production in the foreign language. In translating collocational patterns from language to language, several points should be taken into consideration which can pose problems during the translation process. These include:

a. Problems of equivalence
b. Problems of semantics
c. Problems of cultural heterogeneity

To conclude this brief discussion of the types and structure of collocations, we may need to restate that language is not made up of a large number of words that can be used together in free variation. Accordingly, most, if not all of the above collocations have unique meanings which often depend on their association with other words. For example, the collocations "damaged hair" and "brittle hair" have no close equivalents in Arabic. Viewing such collocational patterns, translators can easily fall into the trap of misinterpreting a collocation in the ST due to inference in his native language. In this respect, Baker maintains that: "words have a certain tolerance of compatibility. Like individual words, collocational patterns carry meaning and can be culture-specific. This, in addition to their largely arbitrary nature, gives rise to numerous pitfalls and problems in translation."[23]

5.3. Cultural issues in translating poetry

5.3.1. Specific Cultural issues

In this section, other views and difficulties that can beset poetic translation are discussed. Cultural issues in general often defy translation when translating poetic texts from Arabic into English, for example. Cultural issues can create other problems for literary translators in general and poetic translation in particular. For example, the degree of understanding between the two cultures concerned, that is, between two social groups who speak two different languages, their traditions, customs, beliefs, oral poetic traditions and their literary

[23] Op. cit., p.63.

knowledge (themes and topics), ecology, lifestyle, geographical positions, and so on, are completely different.

Culture includes different types of knowledge, including specific cultural rules and principles of the notion of arts, and so on. Culture, according to the *New Oxford English Dictiona*ry, is defined as the customs, arts, social institutions, and achievements of a particular nation, people, or other social group. It is generally agreed that an essential part of culture is language. Translation is thus rendering a text from one language and culture into another language and culture. This leads one to state that translation is a potential means of communication and of wielding power, hence a principal means of understanding thought, art and ideas. The ancient thought of old nations, for instance, was preserved by translation. For example, the ancient odes of Arabia and the world of *al-Mu'allaqāt* embody the unique literary/cultural heritage of the sixth century, reflecting their authors' thought and culture. For instance, the opening section where the narrator stops at the *aṭlāl* not only announces the loss of the beloved, but the spring rains and the flowering meadows of an idealized past also recall what is lost[24]. This, in turn, offers a deeper message and a sign of cultural self understanding. Translators of the poetic canon, therefore, should be familiar with the various cultural poetic themes and matters that are embedded in the ST literary sphere. In this respect, George Steiner explains that: "the translator closely reproduces the original but composes a text which is natural to his own tongue, which can stand on its own."[25]

Moreover, the translator should also perceive such facts and considerations that are related to ST literary material such as the extended topics and themes of *Jāhiliyya* poetry (see chapter 6). In addition, cultural issues often pose greater difficulty for poetic translators than linguistic features such as syntactic features. Cordero remarks on this when he states: "Interest in intercultural translation problems arises from recognition that culture-bound concepts, even where the two cultures involved are not too distant, can be more problematic for the translator than the semantic or syntactic difficulties of a text."[26]

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[24] Sells, M., *Traces of Desert Places* (Middletown Connecticut: Wesleyan University Press, 1989), p.3.
[25] Steiner, G., *After Babel: Aspects of Language and Translation* (London: Oxford University Press, 1975), p.253.
[26] Quoted by Leppihalme Ritva, in *Culture Bumps* (Clevedon: Multilingual Matters Ltd., 1997), p.2.

Thus, understanding such issues may require an extra understanding of ST poetic knowledge, and therefore, translators should strive in finding proper equivalents for cultural terms to bridge and to meet the reader's expectations. As Kussmaul explains "Translators have to be aware of the fact that readers' expectations, their norms and values, are influenced by culture and that their comprehension of utterance is to a large extent determined by these expectations, norms and values."[27]

Nord goes on to state that the act of translation, in general, is to be seen as a purposeful activity.[28] Translation in this case is an aim and purpose in the first instance since to translate means to produce a text in a target setting for a target purpose and addressee in target circumstances.[29] Accordingly, the ultimate goal of the translator is to convey SL contents, themes and subject matter as faithfully as possible. In poetic translation, faithfulness to the original is crucial.

In the case of translating *Jāhiliyya* poetry into the modern English style of the twentieth century, the literature of the *al-Mu'allaqāt* can show the features of oral poetic traditions that represent cultural facts and issues of the Arabic poetic culture of the sixth century embodied in the sequence of subjective themes such as love, *waṣf*, *fakhr*, and so on (see the following two chapters). By means of translation, the ancient treasures and cultural aspects of Greek, Arab and other texts have been brought to light, exhibiting the major features of the translation of such classical work in modern times. This is especially true of the translations of early poetic cultural aspects and concepts, as the literal rendering of their crucial themes appears to demonstrate the specific cultural features of ancient works. For example, the description of the *nāqa* in Arabic *waṣf* poetry exhibits symbolic traces of the beloved. In this respect, Hardwick states that:

> a look at some of the main features of translations of classical works in the second half of the twentieth century was to show and reflect various sights of the main function of a translation from classical poetry..provides a contemporary means of understanding and responding to the ancient work.[30]

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[27] Kussmaul, P., *Training the Translator* (Amsterdam: Benjamin's Publishing Co., 1995), p.70.
[28] Nord, C., *Translation as a Purposeful Activity* (Manchester: Jerome, 1997), pp.1-6.
[29] Ibid., p.13.
[30] Hardwick, L., *Translating Words, Translating Cultures* (London: Gerald Duckworth, 2000), pp.11-12.

The role of the modern translator is often regarded as a mediator, whose task is to make cultural matters in the ST accessible to readers.

Generally speaking, when dealing with a poetic text, the subject of culture must be considered in the translation process, as it directly affects the understanding of the ST message, and hence plays an essential role in determining the appropriateness of linguistic units. According to Kussmaul:

> Cultural variables affect the degree of understanding between two language communities. As a result, language is an integral part of culture, and therefore it is the most comprehensive aspect to translators as decision makers, and one is indeed justified in saying that translation is intercultural communication.[31]

Commenting on such issues, in his article "Source culture and target reader/creativity in translation" Aziz states that: "translation is not merely confined to language; it also involves translating culture."[32]

Communication must be sought between the writer of ST and the reader of the TL text, that is, between members of the two different cultures. Yet, with regard to the expectations of TL readers, the consideration of needs and interests related to cultural issues is not only preferable, but highly desirable. For example, in translating Arabic verse, words such as مكان خالى، بقعة خالية صحراء , , all denote deserted places free of inhabitants, but which are vacated places and thus are often translated as "abandoned places". That is to say, both the desert and the abandoned places evoke the sense of a "solitary area."

5.3.2. Meaning and Culture

Translation as a means of communication normally communicates the intended meaning of the original message (SL) to its counterpart (TL) culture in a different language and to a different audience. While linguistic theories provide the basis for the translation process, they also offer an analysis of the linguistic form of SL units (word, sentence or a text) without much attention being paid to the SL author, his/her social/cultural background,

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[31] Op. cit., pp.65-71.
[32] Aziz, Y., "Source Culture and Target Reader: Creativity in Translation", *Turjumān*, vol. 13, no.1 (Tangiers: Altopres, 2004), p.53.

status, textual matters, consideration of its culture, or the circumstance of the communication.

A theory of translation, however, includes more than the text itself. That is to say, the meaning of a word or a sentence depends not only on its place in the text but also on other factors and matters outside the text.[33] For example cultural facts and factors are also relevant to the interpretation of SL word meaning. In this regard, Larson notes that: meaning of this kind needs to be conveyed with the conditions of a culture and its audience. He gives a clear cut picture when he states that: "each society will interpret a message in terms of its own culture. The receptor audience will decode the translation in terms of its own culture and experience, not in terms of the culture and experience of the author and audience of the original.[34]

5.3.3. Culture-specific words and translation problem

This section demonstrates why an understanding of ST culturally-specific words is needed. Cultural words and issues display various connotational semantics that need to be considered by the translator. Ettobi states that translations not only give us access to texts that would otherwise remain inaccessible to our curious minds, but also help us to develop a certain view of the culture that produced it.[35]

English and Arabic have vastly different characteristics both linguistically and culturally. Linguistically, the two languages belong to very different language families: English is an Indo-European language while Arabic is a Semitic one. Consequently, there are no complete correspondences between the languages. Nida explain that:

> no two languages are identical, either in the meaning given to corresponding signals or in the ways in which such signals are arranged in phrases and sentences; it stands to reason that there can be no absolute correspondences between languages. Hence there can be no fully exact translations.[36]

In Arabic culture, there are various words that carry with them the atmosphere and rhythm of a cultural/historical and aesthetic tradition, for example, *aṭlāl dhikr al-diyār* and so on.

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[33] Larson, M., *Meaning Based Translation: A Guide to Cross- Language Equivalence* (Lanham: American University Press, 1984), pp.430-32.
[34] Ibid., p.431.
[35] Ettobi, M., "Cultural Reprentation in Literary Translation: Translators as Mediators/Creators". *Journal of Arabic Literature*, vol. 37, no. 2. (Leiden: Brill, 2006), p.206.
[36] Op. cit., p.156.

Specific cultural views lead to difficulty in translating SL cultural words in bridging the gaps to facilitate an understanding of culture, where communication raises awareness of the role of culture in constructing, perceiving and translating reality.

The translation is viewed here as essentially an aspect of a larger domain, namely, that of communication across cultures . Hence, the subject of culture is taken into consideration in the translation process and has been discussed widely by a variety of translation scholars. Among these, Baker (1992), Bassnett (1980/90), Lefevere (1975-92), Hatim and Mason (1990-1997), Holmes (1972), Nida (1964-2002), Venuti (2001-003), Hardwick (2000), and Newmark (1981-88) all discussed the influence of culture during the translation process, paying particular attention to cultural aspects, words, facts and factors, facilitating communication and understanding between persons or groups who differ with respect to language and culture. Accordingly, the task of translation needs to proceed cautiously given the cultural differences between SL and TL establishing and balancing the communication between the two cultures; the translator must be to a certain extent bicultural.[37]

In Arabic culture we find words and expressions that convey the cultural, historical and aesthetic background of the Middle East; therefore, one should pay particular attention to all aspects of culture expressed by words and features embedded in ST cultural settings. Such words and expressions represent the cultural sphere of the ST; hence they show different cultural meanings. Consider for example the following expressions:

حتى المحاريب تبكى و هي جامدة , الغيث النافع , ليل قر، ليل بارد , قرة العين.

Such words and expressions are used with particular meanings in various texts, and hence can cause problems affecting the translation process. Translators have to be careful when selecting appropriate equivalents for Arabic words, particularly metaphorical words and expressions. Cruse notes metaphorical words and expressions in languages are used sufficiently and frequently with particular meanings.[38]

We now examine some examples of words/expressions in order to reflect on some important cultural differences between the two languages. Two cultures involved in a

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[37] Tafat, R., 'The Personality of the Mediator' *in The Mediating Person: Bridges between Cultures* (Bochner and Cambridge: Schenham, 1981), pp.53-88.
[38] Cruse, D., *Lexical Semantics* (Cambridge: Cambridge University Press, 1986), p.42.

translation may have different environmental backgrounds with regard to elements such as climate, flora and fauna. The environmental features of the Middle East and the UK are used as an example.

Both the Arabic and English languages reflect differences when referring to ecology. While the Middle East has a hot and very dry climate, the UK's climate is cooler and wetter. A translator of Arabic/English texts may come across problematic aspects of ecological expressions; some words have different connotations in the other's language. For example, Arabic expressions associated with coldness express favourable connotations: "قرة العين" literally means coolness of the eye. On the other hand, the equivalent ecological English expressions that have favourable connotations are usually associated with warmth, for example, warmth of the eye. The English expression: "he was given a warm welcome" is another example that has a positive connotation. In Arabic, some expressions associated with warmth carry negative connotations. For example, "سخنت عيناك" literally means may your eyes be hot, that is harm is wished to you. This can be contrasted with the Arabic expression "ابنتى قرة عينى" which literally means "my daughter is the coldness of my eye", conveys a sense of gladness and delight towards someone who is loved.

However, the Arabic term "العين"carries different meanings in different contexts. In the above example, it gives the sense of "coolness" which is a desirable property in a hot climate where heat is associated with unpleasantness, and therefore is used in the sense of well wishing. It is also used in religious texts associated with some Qur'ānic verses " قرة عينى لى ولك". It is, however, interesting to mention here how warmth is used metaphorically in Arabic. This idea is understandable now that we have understood that hotness is frequently used in Arabic in a negative sense. Furthermore, in modern dialects of some Arab countries, the expression "عينه حارة" literally "his eye is so hot" means that this person is dissatisfied with his/her fortune and wants what other people have; it expresses envy.

The second example is the Arabic expression "الغيث النافع", which literally means rainwater or rain clouds. The Arabic term *ghayth* is used by Arab poets in many situations to denote goodness and prosperity. It is used by the Arab mediaeval poet Ibn al-Khātīb, and is translated into English by Monroe as follows:

جادك الغيث اذا الغيث همى يازمان الوصل بالاندلس

May the rain cloud be bountiful to you when the rain cloud pours, O time of love union in al-Andalus[39].

Monroe has clearly inserted the English term "bountiful" to refer to the Arabic term "غيث" which implies goodness and prosperity. This is one instance where translators need to consider cultural aspects and issues in order to provide clear and faithful renditions. It is used by most Muslim people after their prayers in the form of supplication, "دعاء" or a request, a plea for water, by means of asking Allah to provide rain for prosperous farming and bountiful pastures to feed their cattle': اللهم ارزقنى غيثا نافعا .

The third example is in the use of *Maḥārib* in the singular, *miḥrāb* "محراب", which literally means the place of the *imām* at prayer time. The Arabic term *miḥrāb* is used by poets to show a culturally specific aspect. Therefore translators need to consider the particular use of the term *miḥrāb* when translating specific ST verses.

Wierzbicka notes that: words with a specific cultural nature and meaning are to be considered as conceptual tools that reflect a particular ST knowledge of past tradition given to a living characteristic of a society and its experience.[40] Thus, "محاريب" stands as a culturally specific item used by al-Rundī in verse no.24: حتى **المحاريب** تبكى وهى جامدة to show the real condition of the Muslims in being weak, crushed and collapsed. This verse is rendered into English by Monroe as: "Even the *mihrabs* weep though they are solid". In this version, it appears that the English language does not have an equivalent word that corresponds to the Arabic term "المحاريب". This example shows how cultural differences can stand as a barrier and cause difficulties to literary communication. Monroe resorted to providing a transliteration for this term, aiming to preserve the ST cultural aspect of Arabic culture. This leads one to emphasise that the process of transmitting cultural elements is a complicated task. Culture is thus a complex collection of experiences. It includes history, social structure and everyday usage.

However, most importantly, what applies to one specific culture may not to others, particularly for words that have special cultural aspects reflecting SL cultural features.

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[39] Op. cit., pp.338-9.
[40] Wierzbicka, A., *Understanding Culture Through Their Key Words* (New York and Oxford: Oxford University Press, 1997),pp.5-6.

Thus, the absence of such cultural terms in English may affect the global understanding of SL cultural concepts, tradition, life, and beliefs. As an example of these issues, the Arabic simile image بارد مثل الرخام literally means "cold as marble" giving the sense of "coolness" in the hot climates of the most Arab countries. In English speaking society, simile images are fundamental parts of the texture of the spoken English language. An example of this is the English expression "mad as hell" as an equivalent to the Arabic غاضب جدً, showing one's anger and distress. Abu-Ssaydeh notes that to "native speakers of English, similes are not merely stylistic ornaments; they are deeply embedded in the texture of the language."[41]

On the other hand rendering the Arabic expression "المس الخشب" can be translated into English as "touch wood" which clearly refers to a state of affairs in both cultures in which the expression conveys a particular sense of being lucky. Thus, the English equivalent "touch wood" is a literal rendering of its counterpart, expressing the same denotation and connotation. This is one of the few instances in which Arabic and English share a cultural expression with approximately the same nuances. For the translation of such original expressions, Newmark recommends a literal rendering preserving their referential and aesthetic character, sense and image.[42]

In the final example, certain animals may be familiar in one culture but not in the other, which can lead to a translational gap. *Nāqa* "she-camel" for example, is familiar in the Arab environment and hence is commonly mentioned in Arabic poetry (see chapter seven: Tarafa's ode). Some cultural differences might be non-conventional in terms of the topics to which they refer. For example, in the *nāqa* sections in some odes no common ground for translating them has been found yet. This is because scholars have only become interested in cultural dimensions in the last three decades as translation has developed and moved towards culturally oriented approaches.

With the above examples in mind, cultural issues, expressions, terms and matters of the ST can pose various problems to translators in conveying the intended meaning of the ST message. Accordingly, translators should be familiar with such issues in order to

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[41] Abu-Ssaydeh, A., "English Equivalents: A Study in Inter-linguistic Intensification". *Turjumān*., vol. 15, no. 1. (Tangiers: Altopress, 2006), p.31.

[42] Newmark, P., *A Textbook of Translation* ((London: Prentice Hall, 1988), p.112.

understand the literary content as well as the cultural meaning of the ST. Furthermore, translators also need a solid background in the cultures they are working with, particularly the literary sphere of old notions such as the Greek, Roman, English and Arab worlds. Such knowledge helps translators to decide on the right and proper methods, strategies and techniques for translating literary texts from culture to culture and therefore forms a useful perspective on and guide to cultural information for the translator in understanding the ST message that is embedded in the cognitive environment of a particular culture.

5.4 Concluding Remarks

This chapter has looked at the crucial difficulties and revealed differing opinions of modern scholars with regard to the translatability of poetry from culture to culture. In doing so, the chapter has focused on a discussion of both linguistic and cultural issues that translators encounter as they deal with different terms, idioms and expressions. Specific attention has been given to word meaning, word connotation and word collocation.

Chapter Six

A Concise Survey of *Jāhiliyya* Poetry

6.0. Historical background

This chapter gives a concise survey of *Jāhiliyya* poetry, a form of ancient Arabic poetry written in the pre-Islamic period. The term *Jāhiliyya*, in a wide sense, denotes a period or a place of moral ignorance. It stands as reference to a particular age and people who inhabited the wide open spaces of the landscape and lived in tents, seeking rain water and pasture for their cattle. These were the ancient Bedouin, a nomadic Arabian tribal people living in desert areas in Arabia. They created their poetry during times of peace and war. As Sells explains "the long war of Basūs, subject of many odes, was begun by the sacrilegious killing of a *nāqa* "she-camel". The *nāqa* sacrifice is a ritual and poetic performance, sign and predication of the precarious balance of the community and the vitality of its bonds."[43] Thus, the *Jāhiliyya* acts as a literary archive of the Bedouins' history; it is a reservoir of their epic days, preserving their glories. From this perspective, *Jāhiliyya* poetry (JP) refers primarily to an ideal place and the forms the basis of the literary traditions of the Islamic period. It refers to an idyllic heroic age, the age that embodied many virtues and noble deeds. Its poetry forms a canon of cultural values. Stetkevych states that: "the poetry of the anthologies of ancient poetry represented by its famous *Mu'allaqāt* to their valued literary masterpieces were to capture the heroic/idyllic age, such as the *Ḥamasah.*"[44] In sum, the early JP, particularly the literature of the *Mu'allāqat*, shows the famous legacy of ancient Arabic literature in terms of its fine subjects and themes. Furthermore, JP in general is free from artificiality and feebleness of style (*rakāka*). This is undoubtedly due to the truthful depiction of images and expressions taken from their nomadic environment and the richness of the Arabic language.

6.1. Characteristics of *Jāhiliyya* poetry

The *Jāhiliyya* poetry presents different topics, themes and images. The most conspicuous formal characteristics of this poetry are the special type of Arabic in which is written and

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[43] Sells, M., *Desert Tracing: Six Classic Arabian Odes* (Middletown, Connecticut: Wesleyan University Press, 1989), p.6.
[44] Stetkevych, S., "The Abbasid Poet Interprets History." *Journal of Arabic Literature*, vol.10 (Leiden: Brill, 1979), pp.50-51.

its distinctive structure, varying according to the class of poetic markers of metre, rhyme, special vocabulary, images and expressions used, resulting from the poetic talents of the composer.

JP employs a set of complicated metres based entirely on syllabic length. The poem is always composed in one metre, but metrical variation is produced by the presence of several variable positions within each metre. A large number of metres are recognized in *Jāhiliyya* poetry (see Meisami and Starkey, 1998).

The metres normally used were first codified in the 8th century by al-Khalīl ibn Aḥmad based on the length of syllables rather than stress. A short syllable is a consonant followed by a short vowel. A long syllable is a vowelled letter followed by either an unvowelled consonant or a long vowel.[45] Stoetzer states that: "the usual metres names are those given in the metrical theory of al-Khalīl ibn Aḥmad, who distinguished fifteen metres. (A sixteenth, *al-mutadārik,* was added by his successor al-Akhfash)."[46] The full metres and their most common variations are shown in appendix C. Each of the sixteen ideal metres, as identified by al-Khalīl, is formed by the repetition of basic feet, which appear in different sequences in different metres. Haydar noted that the rhythmic core of feet and metres in JP is based on length, number of syllables and on rhythmic stress. As a result, each foot is represented by a mnemonic word derived from the root *fa'al,* "to do". Accordingly, the metres are then scanned according to the proportion of long and short syllables contained in any one of the mnemonic combinations that constitute every metre.[47]

Furthermore, Stoetzer also adds that *Jāhiliyya* verse metre is mostly quantitative, involving both short /u/ and long /-/ syllable and with a stress pattern. These are of two kinds: double short syllables in one line alternating with one long syllable in another line (typical of *wāfir, kāmil* and *mutadārik*), and a long syllable in one line alternating with a short syllable in another (typical of the other metres).[48] This suggests that although the metres are basically quantitative (length is phonemic in the language), the stress patterns which result automatically from certain syllable sequences would have enhanced certain metres and

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[45] Jones, A., *Early Arabic Poetry*, vol. 1 (Oxford: Ithaca Press, 1996), p.13.
[46] Stoetzer, W., 'Prosody' in Meisami and Starkey, *Encyclopedia of Arabic Literature.* Vol.2 (London and New York: Routledge, 1998), p.619.
[47] Haydar, A., *The Mu'allaqa of Imru'al-Qays: Its Structure and Meaning. A Contribution to the Study of Pre-Islamic Poetry* (Michigan: Ann, 1977), p.48.
[48] Op. cit., p. 619.

contributed to their aesthetic impact. The Arabic metrical system is thus based entirely around syllable type. Accordingly, the first step is to learn what constitutes a short syllable and what a long syllable. Dickins et al., explain that:

> the basic distinction is between short syllables (consonant + short vowel) and long syllables (consonant + long vowel, or consonant + short vowel + consonant). All Arabic syllables are treated as beginning with a consonant. Accordingly, there is no ambiguity about where one syllable ends and another begins.[49]

With this in mind, Arabic metres in general allow a degree of variation in the syllable types used to constitute their feet. This means that there is normally a degree of rhythmic variation within an individual composition.[50] Out of the sixteen types of metre, only two appear in this study: *ṭawīl* "long" and *kāmil* "perfect", which are used in Imru'al-Qays, Ṭarafa and Labīd (see chapter7). For reasons of space, only these two types are now discussed to facilitate an understanding of their feet and variation.

Ṭawīl and *kāmil* are very common metres in *Jāhiliyya* poetry. Henri Fleish notes that just as derivational patterns in which a long syllable follows a short, have a very high popularity in Arabic, so do metres whose feet invariably include this pattern, as /fa'ūlun/ and /mafā'ilun/ do in *ṭawil*, or /mutafā'ilun/ does in *kāmil*.[51] Bateson gives a clear distinction between these two types. She simply states that the basic feet in *ṭawīl* are u — — and u — u —, called by the Arabs /fa'ūlun/ and /mafā'ilun/, whereas *kāmil* has only one basic type of foot, u u — u —, called /mutafā'ilun/.[52]

Using /u/ to represent a short syllable, and /-/ to represent a long syllable, the types are represented by using *f'l*, the three consonants used in Arabic grammar to represent the three consonants of the tri-consonantal root, supplemented by derivational and inflectional affixes, and /| / to represent a hemistich division. However, with regard to the useful system of al-Khalīl in his description of each metre and according to a series of metrical feet (taf'īlāt), the following examples facilitate an understanding of the Arabic metrical description of each metre. They go as follow: half lines in transcription, and then syllabified.

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[49] Dickins et al., *Thinking Arabic Translation: a Course in Translation Method Arabic to English* (London and New York: Routledge, 2002), p.90.
[50] Ibid.
[51] Quoted in Bateson, C., *Structural Continuity in Poetry. A Linguistic Study of Five Pre-Islamic Arabic Odes* (The Hague and Paris: Mouton, 1970), p.30.
[52] Ibid., p.29.

1. *Ṭawīl* metre: فعولن مفاعيلن فعولن مفاعيلن , line one of Imru'ul-Qays's *Mu'allaqa*, first hemistich:

Qifā nabki min dhikrā ḥabībin wa manzilī |
u— — u — —— u — — u — u — |
fa'ū -lun mafā -'ī-lun fa'ū- lun mafā-'ī-lun |

If the shape /u/ is used to represent a moving consonant and the symbol /–/ to represent a quiescent consonant, the *ṭawīl* metre, which consists of two feet, i.e. fa'ū-lun/ mafā-'ī-lun repeated four times, will have the following scansion scheme:

fa'ū-lun mafā-'ī-lun fa'ū-lun mafā-'ī-lun
u — — u ——— u —— u——
fa'ū-lun mafā-'ī-lun fa'ū-lun mafā-'ī-lun
u — — u ——— u —— u———

2. *Kāmil* metre: متفاعلن متفاعلن متفاعل, line 2 of 'Antara's *Mu'allaqa*, first hemistich:

Yā dāra 'ablata biljawā' takallami |
— — u —u u —u—u u — u —|
*muta-fā'aalun muta-fā'aalun muta-fā'*aalu |

The two examples therefore, show quite clearly the most favoured metres among early poets that are common enough to merit early attention. The others, such as *wāfir*, and *basīṭ*, which are found in many poems (see Jones 1996, Meisami and Starkey 1998, and Dickins et al. 2002) do not need further discussion here.

JP is therefore restricted by a complex metrical and rhyming scheme. Although the metres impose relatively little strain on the normal patterns of speech, the rules of rhyme, "qāfiya", serve to supply further complications. Every verse in the *qaṣīda* must end with the same rhyme, as well as the end of the first hemistich of the first line. In this respect, it might be useful to mention Labīd's rhyme scheme to give a clear picture of one of the complex *Jāhiliyya qāfiya*. For Bateson, Labīd uses a rhyme which is presumably very complex, e.g. /-āmuhā/ with the nominative ending *hā*, "of her, it, them". Labīd has received both blame and sympathy for using this rhyme, and it is worth pointing out that he uses the /*hā*/ part of his rhyme with great skill throughout the poem (see appendix B).[53] Other poets use very simple rhymes, for example Imru'al-Qays uses /-alī/ and Ṭarafa, /-adī/. Bateson also adds that, since the lengthening of the final consonant is automatic, and may represent /-i/, /-in/

[53] Ibid., p.32.

or /-ī/, and because short /a/ is very common, these rhymes allow for the use of the very wide range of forms.[54] Thus, rhyme in Arabic is basically determined by the last consonant of a word. In JP, especially in the early odes, a single rhyme was used, continuing until the last line.

This simple overview of JP metre and rhyme shows its two major features. The ancient poets of pre-Islamic Arabia are said to have held poetry competitions during the annual fairs at '*Ukāẓ,* a market place of ancient Arabia. It was known to the Arabic ancient tribes as سوق عكاظ, close to Mecca; here, ancient Arabic poetry was essentially designed for oral performance[55].

Cantarino explains that such poetry had a social function and was delivered for different purposes: "The Arabic poets, especially those of pre-Islamic times, were too realistic to conceive of poetry in an abstract way. Their role in society forced them more often than not to centre their composition on concrete events and problems."[56] This view is also noted by other scholars such as Tuetey who states that "*Jāhiliyya* poetry was intended for spoken delivery and to be understood by its audiences, and was therefore performed as an active social function."[57] Since *Jāhiliyya* poetry was produced to serve a definite social purpose, in many cases it became an essential part of the social system. At its deepest level, early JP attempts to communicate its people's thought through the still evolving traditions of its ancient and passionate art.

Nevertheless, in JP and in particular the poetry of *al-Mu'allaqāt*, the poet's voice seems to speak about individual feelings and attitudes. In addition, the voice seems to speak on behalf of a nation or community. The genre of poetry is by far the most frequently discussed of pre-Islamic literature. Once the West became aware of its existence, it immediately attracted the attention of western scholars and writers. From such a view, Beeston et al. stated that "poetry was the greatest mental activity of the Arabs and the summit of their attainments."[58] The most famous full-length poems are "The Seven Golden

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[54] Ibid.
[55] Johnson, F., *The Seven Poems* (Bombay: Education Society Steam, 1893), p. ix.
[56] Cantarino, V., *Arabic Poetics in the Golden Age* (Leiden: Brill, 1975), p.22.
[57] Tuetey, C., *Classical Arabic Poetry* (London: KP1, 1998), p.9.
[58] Beeston, et al., *The Cambridge History of Arabic Literature to the End of the Umayyad Period* (Cambridge: Cambridge University Press, 1983), p.27.

Odes" composed by the *Jāhiliyya* poets namely Imru'al-Qays, Ṭarafa, Zuhayr, Labīd, 'Amr Ibn Kulthum, 'Antara, and Ibn Hilliza from Najd and al-Ḥjāj.

Within this general context, the *Jāhiliyya* poet describes the primitive Bedouin community by means of materialistic descriptions of different aspects of desert life such as its animals, women (the beloved), the chief of the tribe, plants, valleys, and so on. He refers to these things in terms of his feelings, his reactions and his emotions. The unity and intensity of each verse depends on the consistency of the subjective impressions that create the work's atmosphere. In addition, in JP, the expressiveness of past experience and memories is predominant.

The use of similes plays a major role in the versification, particularly in describing materialistic matters; things, places and persons. The order of the words, the metre, rhyme and the rhythm of verse, and the patterns of sound all have an evocative power that is relevant to the poet's message. Therefore, in JP the form plays an important role in reinforcing the images evoked by its content. Furthermore, a number of sections which form a unique artistic poetic system composed of various themes (see 6.4) ranging from *nasīb* motifs, for example *dhikr al-aṭlāl*, a section designed to evoke nostalgia and sympathy. Meisami and Starkey state that "the most favourite motif is the poet's stopping at the 'traces' of a deserted campsite, which he recognizes as the place where he once spent happy days with his beloved."[59] This consists of reminiscence about a lost beloved, in which the traces of the beloved's abodes occupy a high place of regard. The *Jāhiliyya* poets thus composed verse as clearly as possible, employing sentimental and materialistic images in the form of similes and metaphors as basic features that form the unique structure and form.

From the above, it appears that JP is the poetry of man in confrontation with life and nature. This impression is made particularly vivid through the realistic and clear portrayal of the desert. The poetry has a characteristically rich diction, based on a large vocabulary and on imagery familiar to the poet's audience.

Given the pre-eminently public and ritual nature of early Arabic poetry, it follows that the mood of the composer, his intention, artistic skill and ability in depicting pure pictures;

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[59] Op. cit., p.631.

faithful and powerful, are all to describe various artistic features such as desert features "معالم الصحراء", desert places, landscapes, and animals. Therefore, in its simple depictions, *Jāhiliyya* poetry gives a realistic picture of the *Jāhiliyya* people's life. Similarly, the various pieces of *waṣf* in which a grand tableau is built up are often in the form of extended similes depicting various natural phenomena such as the *waṣf* images made by Imru'al-Qays in his description of the lightning, deserted valley etc.; they are generally selected from objects of daily sight, so highly coloured by his imagination as to surprise by their bright novel appearance.

While JP reflects the simple life of the Bedouin people, the poet is in fact analysing these people's life and behaviour in some depth, as in the unique *wasf* images of Labīd, describing the wild cow, attempting to protect its calf from hunters and their dogs. In his description of the wild cow, Labīd is referring to attributions of human feelings. Accordingly, JP reflects:

a. The reality and clearness of its pictures in order to convey Bedouin life.
b. A faithful transferring and depicting of images and scenes, directly related to actual daily life and experiences. Those which portray people's attitudes and experience are often enhanced by similes.

Most *Jāhiliyya* imagery can therefore be seen as sentimental pictures "صور حسية" that is, as materialistic images which carry unique personifications as the following verse:

مهفهفة بيضاء غير مفاضة ترائيها مصقولة كا لسجنجل

From these examples, JP seems to create a series of poetic images describing social behaviour such as longing, love and the poet's attitudes which help in composing various artistic images, particularly those of descriptive images. The most striking characteristic of JP however is its conformity to the strict rules of composition, motifs, sequences of themes, metre and, above all, the distinctive rhyming scheme.

Moreover, the first impression of JP is that, it was the record of their usage, their customs, their habits, their ways of living, their wars, virtues, vices, domestic affairs, social advancement, marketing dealings, creeds and beliefs, and sentiments, all would reflect the life of *Jāhiliyya* people.

Twentieth century scholars and translators have attempted to analyse the content and messages of *Jāhiliyya* by examining its materialistic pictures, similes and so on. In some of the *Jāhilyya* poems, the poet imparts various aesthetic pictures, often associated with nomadic life.[60] The treatment of motifs and attitudes, all carry the voice of the poet and themes of the poem which are discussed below. As such, the poetry of the *Jāhiliyya* period is an absorbing subject for modern critics and translators, who are interested in its general topics and poetic themes.

6.2. The *Jāhiliyya Mu'allaqa*

In its classical form, the Arabic *qaṣīda* "poem" has been dominant in Arabic poetry for nearly fifteen centuries. This section therefore, explores the form and content of the ancient Arabic *qaṣīda*. The *qaṣīda* is the form in which ancient Arabic poetry has come to us as, an ode containing various topics and themes (see section 6.4).

The *Mu'allaqāt* singular of *mu'allaqa*, consisting of seven major poems, represent the standard type of pre-Islamic *qaṣīda*, usually ranging from about thirty to one hundred lines.[61] Nicholson defines the term *Mu'allaqa* as follows: the Arabic word معلقة is derived from the word *'ilq*, meaning a precious thing or a thing held in high estimation, either because the poem is "hung on" or "hung up" in a place of honour, or in a conspicuous place."[62] The *Mu'allaqāt* are collectively known by the Arabs as *al-Mu'allaqāt al-Sab'* that is, the so-called "suspended odes". They are the most famous desert poems, transcribed in letters of gold to be hung on the shrine of Ka'ba at Mecca and hence are seen as masterpieces of the *qaṣīda* form. They are referred to as the golden odes due to their powerful images, glorious themes and subjective intentions.

Poets of the *Jāhiliyya* period composed *qaṣīdas* on a variety of topics that are versed in classical language with a unique metre and rhyme. Traditionally, they would have been presented in an oral performance. As to its literary form, Meisami and Starkey explain that the *qaṣīda*: "consists of short narrative descriptive units, sometimes introduced as

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[60] Jones, A., *Early Arabic Poetry*, vol. 1 (Oxford: Ithaca Press, 1996), p.6.
[61] Beeston, et al., *Arabic Literature to the End of the Umayyad Period* (Cambridge: Cambridge University Press, 1983), p.38.
[62] Nicholson, R., *A Literary History of the Arabs* (Cambridge: Cambridge University Press, 1953), p.101.

comparisons, depicting typical situations of tribal life, the Bedouin's most precious possessions, camel and horse, and the landscape and animal world of the desert."[63]

Furthermore, Stetkevych states that "the ancient Arabic *qaṣīda*, which has survived centuries of poetic phylogenies, presents standardized images within a strictly determined poetic structure; a structure that directs the verse from personal to public concerns."[64] The early Arabic poem (*qaṣīda*) is composed in rhymed verses. It is based on the *bayt* "line" which is divided into two hemstitches, a verse appears as a single line or *bayt*. Each *bayt* retains its own individuality, but is a separate unit within the poem. The first half of the line is called the صدر or 'chest' (also الشطر الاول 'the first half'), and the second the *'ajuj* " عجز البيت" rump (also الشطر الثانى 'the second half') of equal length and ending with a single end rhyme; hence every *bayt* in the *qaṣīda* ends in the same sound.[65] In addition, the fact that each verse in the *qaṣīda* is an independent unit relates to the demands of recitation and song and their effect on the listener.

The opening section of the early poem *Mu'allaqa* shows a range of emotions due to the poet's nostalgia embodied by the unique *maṭla'* "مطلع", of each ode known as the *nasīb* theme. The *nasīb*, according to Meisami and Starkey, "is the only kind of love poetry preserved by the *Jāhiliyya* and always refers to a past relationship."[66]

In the *Mu'allaqa* of Imru'al-Qays, various pieces of *waṣf* are used as multiple pictures in the poet's reminiscences of his beloved, abode and tribe. This is represented by stopping at *aṭlāl* of the beloved, mostly deserted campsites and desolate places. References to the *nāqa* in Ṭarafa's ode give illustrations of feminine beauty and, therefore, these traces awaken in him the old love and he recalls her beauty, describing her thighs, face, eyes, and chest and so on. Such descriptive pictures give the TL reader a unique grand image, often in the form of extended similes. Factually vivid pictures depended on the poet's ability to write verses that give images of the beloved's beauty, for example:

لها مرفقان أفتلان كأنهما تمر بسلمى دالج متشدد
وعينان كالماويتين ... وخد كقرطاس الشامي

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[63]Meisami, J., and Starkey, P., *Encyclopedia of Arabic Literature*, vol. 2 (London: Routledge, 1998), p.631.
[64] Op. cit., pp.50-60.
[65] Op. cit., p.90.
[66] Op cit., p.631.

However, Montgomery maintains that:

> The *Jahili qaṣīda* is thus both disparate, in that each section has its own importance and urgency, and a unified whole , in that it is the artistic creation of a human being interpreting his environment according to the conception which for him makes sense of that environment.[67]

Generally speaking, JP leads to a clear understanding of its use of themes, motifs and of the individual poem's literary structure. Accordingly, in his article entitled "Oral composition in Pre-Islamic Poetry," Monroe states that: "pre-Islamic poetry should on the whole be viewed as authentic."[68] Monroe adds that in turn, "pre-Islamic formulas can allow us to characterize individual stylistic features with some degree of objectivity."[69]

For Ilse Lichtenstadter, "the conformances of themes, motifs and sequences are the most striking characteristics of early *Jāhiliyya* Arabic poetry."[70] As we have seen, the *Mu'allaqāt* are a poetical document of how the Bedouins conceived themselves in relation to the world. The *nasīb* uses several conventional motifs to express former happy times with a beloved, previous glories and grief. As Stetkevych emphasizes:

> it is extremely important to notice that it is through the use of a particular motif in the *nasīb* that that motif acquires a symbolic value which is permanent, like an additional symbolic dimension. The *nasīb* is like a catalyst or like a filter through which new aspects, or purer filtrations, are achieved. It is through this realization, or one may say discovery, that we may begin to understand the genesis of symbolic language in Arabic: everything that touches the *nasīb* becomes a symbol.[71]

Accordingly, the frequent motif of *dhikr aṭlāl*, the departure of the beloved and her tribe, reiterates tones of pessimism. In this way, the poetry shows people' past experience by means of various symbolic features.

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[67] Montegomery, J. E., "Dichotomy in Jāhili Poetry". *Journal of Arabic Literature*, vol. 8 (Leiden: Brill, 1986),pp.9-10.
[68] Monroe, J., "Oral Composition in Pre-Islamic Poetry". *Journal of Arabic Literature*, vol. 2 (Leiden: Brill, 1971),p.41.
[69] Ibid.
[70] Lichtenstadter, I. *Introduction to Classical Arabic Literature* (New York: Twanye Publishers, Inc., 1974), p. 25.
[71] Stetkevych, J., *The Zephyrs of Najd: The Poetics of Nostalgia in the Classical Arabic Nasīb* (Chicago: The University of Chicago Press, 1993), p.62.

JP is thus, one of the most remarkable set of texts to affect western translators and scholars. By means of the translators' efforts, the early *Jāhiliyya* odes with their various distinctive themes and topics have been brought to light to various readers of different languages and cultures.

Furthermore, in their treatment of its content, western translators into English have attempted in their texts to retain some of the most distinctive features of its subjective and descriptive images as embodied in its clear pictures and similes that reflect the deep nostalgia and their authors' intentions. Take, for example, the *aṭlāl* verses in the *Mu'allaqa* of Labīd which contain a group of parallel oppositions, such as the two words mentioned in the opening verse, "'*āfat* and *ta'abbad*". As to their literal meanings, the first means to efface, denoting the old dwellings of the beloved that no longer exist. The second means the lack of human inhabitants "desolate abodes". This denotes the poet's vision of life and death and encompasses human life, wildlife and animal life.

Other images are depicted by the translators in order to convey the human senses. Consider, for example, the image in verse seven: the antelopes lying peacefully with their calves constitute a pleasant and harmonious opposition, as in the relationships between mothers and children. Jones has affirmed that "*Jāhiliyya* Arabic poetry shows remarkable homogeneity, a vast reservoir of stock themes, commonplaces and clichés, of poetic images and phrases and of metrical patterns, the basic idiom in which the poetry was composed."[72]

Traditionally, the *qaṣīda* in its most complete form consists of several sections. That is a combination of themes given in a recognized sequence: *madīḥ* (panegyric), *hijā'* (lampoon), *ghazal* (love), *rithā'* (lament). Other themes stem from these basic themes. It begins with a *nasīb* which is often called an erotic prelude, deals with elegiac motifs such as the ruined abodes found in *aṭlāl* (traces of the beloved's abodes with amatory themes, ruins left by the beloved's tribe). As Beeston et al. explain "the *nasīb* theme is allusion to the abode of the beloved. Nostalgia and longing for his home territory are the eternal lot of the poet who is, in the Arab ideal, the ever-wandering Bedouin."[73] Thus, the *nasīb* forms one of the most distinctive features of JP. The employment of the *nasīb* is a way of remembering the beloved, and acts as the introductory phase which leads to other themes

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[72] Op. cit., pp.4-5.
[73] Op. cit., p.46.

such as a journey *riḥla*, *waṣf*, *fakhr* and so on. In addition, it is the most highly stylized section of the *qaṣīda*, and is the section within which the *Jāhili*yya poet attempts to demonstrate his technical competence. For Bateson,

> it is a section designed to evoke nostalgia and sympathy on the part of the listener. It reminisces over a missed beloved and this is often tied to a description of the deserted encampment that was the scene of their love. It may include a description of the beloved and of the lovers' separation, usually through her departure.[74]

However, the *nasīb* section of the early Arabic ode also shows the poet stopping at the *aṭlāl* of the beloved tribe, recalling past experience. This is through the remembrance of happy memories, the season of love.

As for the descriptive poetry "*waṣf*", there are many descriptive verses describe the deserted camp including the remains of formal abodes. Descriptions of the animals, places, and natural phenomenon's are also common, particularly when there are isolated descriptive passages. For example in Ṭarafa's ode:

لها فخدان أكمل النحص فيهما كأ نهما بابا منيف ممرد

وجمجمة مثل العلاة كأنما وعى الملتقى منها الى حرف مبرد

Without a doubt, such descriptive images were another strategy of *Jāhiliyya* poetry. However, the metaphorical intent of the above descriptive verse (كأنهما بابا منيف ممرد) only comes to light when seen in the structural and thematic context of the entire *qasida*.

The concluding *fakhr* section of the *Jāhiliyya* ode presents the poet's self-glorification and tribal glorification (see Labīd's *fakhr* verses). Personal *fakhr* may occur as an expression of rebellious individualism, as in Ṭarafa's *Mu'allaqa* (see appendix B), or it may be inspired by protest (see Ṭarafa's reproach). Beeston et al. note that: "The standard pattern of personal *fakhr* is best exemplified in Labīd's *Mu'allaqa*. Here the poet's sense of belonging to a noble clan underlies his deep feeling of self-satisfaction, which inspires him to self-glorification."[75] Tribal *fakhr*, on the other hand, occurs as a form of glorification of the tribe by means of its members, depicting the *Jāhiliyya* tribe's place among the other tribes.

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[74] Bateson, M. C., *Structural Continuity in Poetry: A Linguistic study of Five Pre-Islamic Arabic Odes* (The Hague: Mouton & Co., 1970), p.25.
[75] Op. cit., p.83.

Thus, JP reveals the author's own voice; he speaks of his own situation and that of his tribe. The poet acts as the voice of the tribe on many occasions, reflecting their sorrow and happiness. Yet, it is created by a poet's own literary life, place, circumstances, views, intentions and personality.

6.3. Themes of *Jāhiliyya* Poetry

Beeston et al. Jones and others emphasise seven standard themes as the dominant themes of the ancient poems of pre-Islamic poetry: *nasīb*, *ghazal* (love), *madīḥ* (panegyric), *hijā'* (lampoon), *rithā'* (elegy or lament), *wasf* (description), *fakhr* (praise: self and tribal glorification) and *ḥikma* (wisdom or aphoristic sayings).[76] Each of these main themes is enhanced by several sub-themes. According to Blachére, "the main theme consists of a combination of "sub-themes" that in turn consist of a combination of single traits or motifs."[77] For example, the theme of the *nasīb* frequently contains the "sub-theme" of *aṭlāl* which in turn contains the question *al-diyār*. Therefore, it becomes a form of evidence and a mark of the past and is provided with a special power enhanced by sympathetic attention.

With these simple outlines, the following concisely summarises the seven main themes extracted from Beeston et al. as to represent the basic themes of early JP of the 6th century. They may be summarized as follows:

1. Love (*ghazal*): the sub-themes included here are the traces of the deserted encampments of the beloved, the beauty of the beloved, the meetings between the two lovers, the pain of separation in terms of *riḥla* of the two lovers, and the memory of secret encounters with the beloved, which includes two additional sub-themes of recalling the distant beloved and recalling the past happy days and experiences with the beloved.
2. Praise (*madīḥ*): includes the nobility of the patron, his courage, his hospitality to guests, and his generosity.
3. Lampoon (*hijā'*): this includes social criticism. It could be either implicit (without specifying the name of the person) or explicit (that is attached to a named person). This theme also includes condemnation and lack of respect for guests, to whom he does not offer appropriate hospitality.

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[76] Op. cit.
[77] Blachere, *Tārīkh al-adab al-'arabī*, trans: Ibrāhīm al-Kilānī (Beirut: Dār al-Fikr al-Mu'āṣir, 1998), pp. 437-534.

4. Elegy (*rithā'*): this include the sub-themes of praise of the person being mourned (the deceased), the sadness of the poet, and the poet's reflections on the greatness of the dead person, as in the *rithā'* of al-Khansā' of her brother Ṣakhr.

5. Description (*waṣf*): this includes various objects such as the old encampment of the beloved, descriptions related to the beloved, abodes such as the description of *aṭlāl*, and the desolation of the lover as a result of the departure of the beloved's tribe. The descriptions of the poet's *nāqa* , horse, and wine are all themes which convey the poet's intentions, feelings and attitudes.

6. Praise (*fakhr*): this main theme includes two types: praise of one's self and praise for the tribe. The first contains several sub-themes such as courage, loyalty, generosity, the ability to defend one's tribe and protect it, and to guarantee security and peace. Tribal praise contains sub-themes such as courage on the field of the battle, and the choice of a wise and courageous man as master of the tribe.

7. Wisdom (*ḥikma*): this includes the sub-themes of the certainty of fate and time, old age which overtakes youth, and the advice that the poet transmits to his people and his tribe. In these sub-themes, the wiser a man is, the greater his ability to make wise decisions and to persuade others that those decisions are the right ones; this is an important aspect of the social function of the *shā'ir*.[78]

The *Jāhiliyya* poet appears to use a fixed traditional repertory of themes in response to the audience's interest, for example, by using poetic techniques such as *waṣf* that is pieces of extended imagery describing natural matters appreciated in detailed descriptions of animals and natural phenomena such as of the night, lightning, etc. For readers, critics and translators, the *qaṣīda* of *Jāhiliyya* exhibits a rather flexible ordering of themes based on the poet's deep passion, his intentions, attitudes, the nature and circumstances of tribal oral composition, and the social environment in which he lived. It was important for the *Jāhiliyya* poet to indicate the way in which the Bedouin of the *Jāhiliyya* thought of themselves and how they interpreted their environment in relation to themselves. As the *Jāhiliyya* poets were deeply influenced by the features of the desert, their poems are poetical manifestations of this world-view.

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[78] Op. cit., pp.43-88.

Generally speaking, JP of the 6th century in general has maintained its originality as a medium of self expression and a reflection of nomadic life, protest and rebellion. It has been at the same time for centuries a vehicle of entertainment through the generic themes of its authentic verse.

6.4. Concluding Remarks

This chapter is designed to present a concise overview of JP identifying and investigating the original structure of the *Jāhiliyya* ode with regard its topics and hence exploring its basic authentic themes and techniques such as its metre and rhyme. Also, this chapter discusses the main characteristics of JP that leads to a clearer understanding of how an ancient ode was composed since it leads directly to a comprehensible understanding of its use of themes, motifs, and so on. It also discusses the form and structure of the ancient *Jāhiliyya* ode, that is, its distinctive single system of rhyme, occurs at the end of every line, metre, rhetorical expressions and other devices such as similes. These issues will be discussed in the next chapter in order to show how translators dealt with *Jāhiliyya* poetry that include its topics, images and themes in a new language, culture, time and place.

Chapter Seven
An Overview of some modern English translations of *Jāhiliyya* odes

7.0 Introduction

In this chapter, the researcher has considered some specific modern English translations of three *Jāhiliyya* odes by Imru'al-Qays, Ṭarafa and Labīd. The English translations used here are those of Arberry, Sells, Jones and O'Grady. These translations are chosen for discussion, because they differ in many respects, and the comparison is therefore very illuminating. Each translation is successful in different ways in considering poetic techniques and themes. Therefore, the focus here is to discuss the actual processes of translation in an attempt to clarify the techniques and strategies used by the aforementioned translators. Accordingly, this study is mainly a comparative as well as an analytical study of some translated verses of selected verses and themes of the *Jāhiliyya* odes. It is based on an extensive study of the original material, which relies mainly on the description and the analysis of some verses of the selected themes.

The researcher has limited the sample of verses and themes because of their large number. The *nasīb* verses of Imru'al-Qays, Ṭarafa and Labīd are all discussed and analysed. It will also discuss a particular selection of these verses with regard to *waṣf* and *fakhr*. The reason for concentrating on the *nasīb* verses is because of the tendency in *Jāhiliyya* poetry to begin with the *aṭlāl,* a common poetic norm associated with the *Mu'allaqāt.*

As has been said, due to considerations of space, a thorough evaluation of the syntactic, semantic and lexical elements of each translation will not be undertaken here. To illustrate the method, we will look first at each translation, examining poetic features and hence discussing the translation process and techniques used with the aim of identifying the actual strategy used by the translators. This study thus attempts to investigate the translations themselves avoiding paying undue attention to many problems of detail that would tend to overshadow this main purpose.

7.1. Overview of the English translations

This section gives a brief overview of English translations of the ancient *Jāhiliyya* odes. The *Jāhiliyya* odes were widely translated into European languages, including English. For instance, the odes of Imru'al-Qays, Ṭarafa and Labīd were first translated by Johnson (1893), followed by Lyall (1894), Anne and Wilfred Blunt (1903), Arberry (1957), Stetkevych (1993), Sells (1989), Jones (1996), and O'Grady (1997). However, for reasons of space only three English translations of each ode will be discussed. These are as follows:

A. Imru'al-Qays (Arberry's, Jones's and O'Grady' translations).
B.Ṭarafa (Arberry's, O'Grady's and Sells' translations).
C. Labīd (Arberry's, Jones's and Sells' translations).

These English translations were executed during the second half of the twentieth century, and have provided a valuable contribution to the understanding of ancient JP in the West, which is totally foreign to the western reader. Therefore, it is hoped that an analysis of these translations will present fresh and insightful information.

7.1.1 Arberry's translation

Arberry's translations of *al-Mu'allaqāt* appeared in 1957 aimed at educating a class of English readers about both the techniques of JP and the foreign culture of the Arabs. They were written in a poetic style that reflects a detailed historical knowledge of the background of the *Jāhiliyya* authors and their poetic skills that, in turn, reveal particular features and issues of the ST cultural setting.

The translations are a very different form of translation compared with those of Sells, Jones and O'Grady. Arberry chose to translate *al-Mu'allaqāt* in a different way and using a different form of translation. That is to say, he opted for a more verbal poetic rendition with strong rhythmical pattern. In his book "*The Seven Odes*", Arberry states that: "I have tried to follow the rhythmic pattern, but without consistent rhyming."[79]

He also says that:

[79]Arberry, J., *The Seven Odes* (London: George Allen & Unwin Ltd., 1957), p.60.

> it seems unlikely now that further linguistic discoveries will be made of a character so fundamental as materially to affect the traditional interpretation of ancient Arabic poetry. In the versions which I have made I have sought to resolve the difficulty of idiomatic equivalence on these odes; and I think that the result is a gain in vigour and clarity.[80]

With this in mind, Arberry's process is mainly a poetical one that reflects a common poetic pattern of English i.e. the iambic foot and "iambic pentameter," a metrical pattern of variable syllables either stressed or unstressed. His translation also exhibits traditional devices such as alliteration, which gives a distinctive feature to his poetic style.

Moreover, looking at Arberry's strategy with the three odes under discussion, one can note both a quaintness of language and roughness of rhythm in the use of phonic patterns as a technique used to convey as near as possible a natural vehicle of thought. The lines are of considerable length, with short clauses. Such a technique is noticeable in Arberry's poetic units where he resorts to the use of punctuation marks, as in "Halt, friends both! Let us weep," "Gently now, Fatima! A little less disdainful:" and "Don't perish in sorrow; restrain yourself decently.!"

Arberry thus prefers a more poetic style, which depends entirely upon the effects of the rhythmical units of the TL syntactic units "enjambments". This proves how boldly and how successfully Arberry sacrificed rhyme to rhythm. Arberry's strong stressed pattern and considerable variation in the rapidity of the poet's utterances contributes to the excellence of the translation, where he attempts to provide a purely poetic rendition with a clear syntactic elements which are more linked to the type likely to appear in the TL.

Arberry's translation, therefore, reads like rhythmical iambic poetry. His lines are structured to keep the sense without the aid of rhyme. This leads Arberry to employ a regular pattern, as part of the translator's conscious effort to assimilate other type of metrical expression, hence in the process, sticking to the iambic pattern. Lefevere notes that "most blank verse translators' stick to the "orthodox" iambic pentameter, their choice of ready-made utterances is obviously limited to those that conform most easily to the iambic pattern."[81]

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[80]Ibid., pp.59-60.
[81]Lefevere, A., *Translating Poetry: Seven Strategies and a Blueprint* (Assen: Van Gorcum, 1975), p.66.

With these points in mind, the true secret of blank verse as a strategy consists in the proper adaptation of words to severe laws of rhythm, but no rhyme to the sense contained in them. Thus, to analyse Arberry's blank verse in all its details would require extended study. However, it is enough to point to its organic and delicate structure that forms simple poetic verses. As to the music, Arberry's blank verse attempts to present strong rhythms with delicate syllables that give strong artistic tone. Arberry's thus makes use of English blank verse as a technique for use in translating rhymed poetry, and hence this strategy can be used perfectly well in translation without the need for stanzas or rhyme. Arberry's translation therefore, was written without a rhyming scheme. Hence, it may be stated that Arberry has not only created for himself a style in narrative and descriptive blank verse, but has also adapted the unrhymed iambic pentameter to lyrical purposes.

For Arberry's translation, it seems that blank verse as a strategy was a favoured form to be used in poetic translation, distinguished by having a regular metre, and consisting of unrhymed lines; properly, iambic pentameter. Cuddon notes that, in English, the metre most commonly used with blank verse has been iambic pentameter. It has become the most widely used of English verse forms and is the one closest to the rhythms of everyday English speech.[82] This is one of the reasons for it being particularly favoured by Arberry, so as to prepare the listener for a heightened response to the effects of language and imagery in the odes.

Generally speaking, Arberry's translation attempts to imitate the English verse pattern, by using various poetic techniques such as alliteration, lucid similes and metaphors. The descriptions are tangible and cast with vivid images that are flexible, powerful and quite poetic. In addition, Arberry's translations give a full description of tribal places and the deserted encampments of the ancient world of the Bedouin.

Holes among others, considers Arberry's translation as the most important contribution to modern literary English translations aimed at the modern general reader.[83] In addition, Holes explain that: "Arberry's translations read elegantly enough, even if the mannered and

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[82] Cuddon, J., *A Dictionary of Literary Terms and Literary Theory* (Oxford: Blackwell Publishers, 1991), p.96.
[83] Holes, C., *al-Mu'allaqāt*; in Peter France: *The Oxford Guide to Literature in English Translation* (Oxford: Oxford University Press, 2000), p.164.

faintly archaic idiom (reminiscent of some of the English Romantics) occasionally jars."[84] He admires Arberry's style and composition for its presentation of fresh insights and faithful portraiture of the ancient nomadic people of the *Jāhiliyya* age.

7.1.2. Sells' translation

Sells' translation appeared during the late 1980s. The aim is to produce a free-form rendition of early Arabic odes in a natural idiomatic and contemporary American verse.[85] The most conspicuous characteristic of Sells' poetic translation is the special type of the TL organized cadences, especially those of common speech, which is often substituted for regular metre. As he himself says, "I have not imitated the complex metre and rhyme of the original, but have used cadence, as modulated through the line breaks, to recreate the original rhythmic texture formed by the play of syntax across the metre."[86] Sells' translation attempts to take a different form of verse writing. The verses are arranged in the quatrain form (see below) and divided into clear sections so as to imitate the original. Sells' translation thus gives as near as possible a clear depiction of ST material, despite the differences of the two linguistic systems and culture of early Bedouin society, and energises new senses of cultural identity that underlie the various kinds of translations. Like Arberry, Sells' translation also reflects the major literary thematic features of the ST by using imagery, similes and so on. The similes and metaphors work in the continual expansion and deepening of epithets that give the translations of these odes a poetic sense, hence bringing the ancient Bedouin voices to life in contemporary English. To illustrate this point, consider the following example extracted from his translation of Labīd's ode to describe the poet's riding animal. It goes as follows:

She is as fleet in the bridle
As a reddish cloud
Emptied of water
Skimming along on the south wind.

Nevertheless, Sells' modern translations of *al-Mu'allaqāt* act as a transformation of ideas and subjects across the expanses of time, place and tradition. Sells' aim is to render *al-Mu'allaqāt* into a natural, idiomatic and contemporary English style, recreating the original

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[84] Ibid., p.146.
[85] Sells, M., *Desert Tracings: Six Classic Arabian Odes* (Middletown and Connecticut: Wesleyan University Press, 1989), p.8.
[86] Ibid.

textual topics revealing a more profound thought of their composers' sharpness. In addition, Sells' translations have much about them those appeals to our time: sharpness of images, symbolic depth, suppleness of allusion and honesty in their encounter with the human condition.

7.1.3. O'Grady's translation

O'Grady's translation of *al-Mu'allaqāt* appeared first in 1990 and is written almost entirely in a freer form of modern verse so as to offer a modern poetic translation. In his translations, O'Grady had completely laid aside the original metre and rhyme and instead wrote the odes in free verse. In his introduction to his book *The Golden Odes of Love*, O'Grady explains that in doing so he intended to present to the reader the experience of hearing the poetry as it was originally recited. In addition, O'Grady took great poetic license in his translation by deciding to omit the names of places and tribes, so as not to inconvenience modern readers.[87] His translations present a useful poetic production of JP despite the cultural gap that constitutes a main problem in rendering culturally specific knowledge. O'Grady's translation attempts to interpret the source-culture allowing much freedom from either the personal or general view of his own language and culture. Hence, the cultural mismatch of lexical items is viewed as representing differences in languages which have different connotations extracted from TL depending on the culture, geographical location, time, and the worldview of the people.

Like Sells', O'Grady's translations reflect a modern free verse translation, which conforms to no set rules of traditional restrictions in regard to metrical and rhyme schemes. Also, O'Grady's translations show signs of a complex style using distinctive words and expressions which is mostly idiomatic, as in Imru'al-Qays's version: "you can still see the dried dung like dried dates", and

Like the dark drapes it drops down upon me
and uncovers its gargoyles guffaw me,
maddened me so I shouted back.

O'Grady's translations thus make use of traditional devices such as the artistic use of compensatory alliteration marked by the repetitive sounds of some letters.

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[87] O'Grady, D., *The Golden Odes of Love* (Cairo: The American University in Cairo Press, 1997), p.1.

Furthermore, O'Grady's translations are also characterized by a wide vocabulary, using a rich variety of adjectives and expressions that agree with the TL cultural sphere (see appendix A). In addition, O'Grady's choice of words is based on TL idiomatic language, particularly those that emphasise the corresponding theme-words e.g. the verses that describe the physicality of the riding animals, are meant to capture the complexity and power of ST imagery. It is therefore, such imagery that makes the *Jāhiliyya* odes the keystone of ancient Arabic poetry.

Generally speaking, O'Grady's translations display a variety of issues. His renditions also give specific place to the ST imagery, which is one of the salient characteristics of the *Jāhiliyya* ode. Furthermore, in his treatment of the *Jāhiliyya* ode, O'Grady's translation offers a wide range of symbolic images depicting the poet's intentions, behaviour, and attitudes, thereby picturing the real state of the poet's inner feelings and emotions. For example, the verses describing the night in the Imru'al-Qays ode show the poet's irritable mood and anxiety. Finally, O'Grady's distinctive translation process displays a limited number of patterns occurring so frequently as line ending or line beginnings which will be perceived, if only subconsciously, as recurring, rhythmic units.

7.1.4. Jones' translation

Jones' translation was published in 1996 for students whose aim was to learn the ancient foreign culture of *Jāhiliyya* poetry. Jones' translations attempt to provide a general introduction to the odes. That is to say, each is given its own introduction, presenting the Arabic text verse by verse, and accompanied by a translation of a strictly functional kind with enough information for a student to build a basic impression of the JP of the 6th century: learning its structure; topics and themes. For this reason, Jones' aim is to provide the reader with a variety of *Jāhiliyya* poetic techniques using accessible language, explaining in more detail the ST units so as to provide a better understanding of the Arabic verse in terms of its structure and semantic content.[88] Jones's translations therefore attempt to make a significant contribution in this field with the aim of developing a better understanding and appreciation by students of Arabic. Such a view is emphasized by Jones himself when he states that "My aim is to get the student to the point where he or she can

[88] Jones, A., *Early Arabic Poetry: Select Odes*, vol.2 (Oxford: Ithaca Press University, 1996), p.viii.

understand the poem and then step back and make his or her own assessment."[89]

Jones' translations explain what the ST aims to convey, taking into account ST literary matters, topics and themes and depending entirely on direct explanations of ST units; that is, the translations of their literal meanings which can serve as a help to the reader who is unable to struggle through the ST on his own. Consequently, Jones' primary aim is to render the meaning of the ST units in a different culture and for different readers.

On closer investigation, Jones's translation is direct and usually displays various devices to direct the reader's attention to specific features and elements. Some of these are the morphological form of ST units; that is, words and expressions. The style adapted by Jones is simple and transparent. It reflects ST poetic topics and images of JP, facilitating an understanding of the ST literary meanings, artistic features, and textual matters.

However, Jones' translation procedure is mainly an operational one that shows various sequences of ST events. It begins by explaining ST lexical items and phrases. This strategy seems to be operated at two levels: one at the word level and the second at the phrasal level. Jones' strategy therefore appears to be different from those of the translators described above. His approach seems to follow the framework proposed by Nida (1964) and Catford (1965). This framework is based on a "formal equivalent" where the emphasis is on the literal transference of ST unit by unit, giving a prose translation which explains ST units in much detail. Accordingly, Jones's translations are close, literal, clear and direct, particularly in the treatment of simile images, which create straightforward transposition of ST material.

7.2. Concluding Remarks

The above sections of this chapter have attempted to present a concise overview of some of the English modern translations of the ancient *Jāhiliyya* odes.These translations represent twentieth century English translations, distinguished by the emergence of numerous translations of different types of poetry both modern and classical. Accordingly, the survey aims to provide readers with useful insight into the most common processes used in translating poetic genre. It reflects largely modern linguistic theories of translation and hence emphasises different theories and strategies of translation (see chapter 9). Yet, it

[89] Ibid.

appears that in the complexity of poetic language and its various uses, translators have attempted to be flexible in their choice of methods and to adapt their translations to the nature of the text to be translated. Consequently, the above sections attempted to present useful information discussing basic characteristics of the modern English translations, paying particular attention to the aim, strategy, and literary and linguistic style of each translation. These issues will be discussed in the next chapter in order to illustrate how translators dealt with the literature of *al-Mu'allaqāt,* translating their topics, images, themes and adapting them to their culture, time and place.

Chapter Eight
Textual Analysis of Parts of Three *Jāhiliyya* Odes

8.0. Imru'al-Qays's *Mu'allaqa*

8.1. Introduction

In the previous chapter, a brief survey of modern English translations by Arberry, Sells, O'Grady and Jones are discussed. The main objective of this chapter is the analysis of the English translations of a selection of Imru'al-Qays's verses. Three English translations are considered here i.e. Arberry, Jones and O'Grady. Before starting the analysis and discussion, it is worth referring to the original author presenting an overview of his ode; considering its rhyme, metre, topics, themes and style. The analysis and the comparison of the considered translations are based upon the findings gained through the thorough study of the three translations of each verse.

8.2. The Poet

Imru'al-Qays is a *Jāhiliyya* poet of ancient 6th century Arabia, known to the Arabs as the "Wandering King". He is one of the authors of *al-Mu'allaqāt al-sab'* which are among the most famous of early JAP composed in and around the Arabian desert. The real name of Imru'al-Qays was Hunduj, the son of Hujr, who in turn was the son of al-Harith, a descendant of the royal Kinda who gave his name to a famous South Arabian tribe.[1] Early on, while living among the outlying tribes in the desert, Imru'al-Qays displayed a passion for poetry that was encouraged by his uncle al-Muhalhil.[2] He was skilled at describing different aspects of nature. This skill can be clearly seen in his famous description of his horse, a verse that placed him as a poet of the highest calibre among his contemporaries.

As O'Grady states, Imru'al-Qays was the first to express certain ideas which other poets admired and imitated so that it would be no exaggeration to say that his *Mu'allaqa* is at once the oldest, the most famous and the most influential poem in all Arabic literature.[3] His

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[1]Op. cit. , p.14.
[2]Ibid., p.32.
[3]Op. cit., p.2.

poetic mood centres on a passion for life; this is especially found in his love verses (see ll.1-24). Furthermore, it is said that Imru'al-Qays was the greatest and the most influential of all the pre-Islamic poets who devoted his life to avenging his father in an attempt to restore the power of Kinda. This earned him the nickname *al-Malik al-ḍillīl* "the wandering king."[4]

In his article "Imru'al-Qays and Byzantium", Mumayiz states that "Kinda's greatest contribution to Arabic poetry was Imru'al-Qays himself. Thus, Kinda under Imru'al-Qays as a grateful and loyal poet-king would give an enormous boost through his poetry to Byzantium's reputation and influence among the Arabs."[5] His poetry was typically beautiful and powerful, giving it a dramatic quality that used poetical imagery and similes. Tuetey explains: "even Imru'al-Qays subordinates his imagination to the rules of convention and it is precisely this control that enables him to achieve that dramatic concentration so characteristic of his poetry."[6] In his lifetime, Imru'al-Qays's fame was widespread in Arabia. The tribes travelled through the desert to acknowledge Imru'al-Qays's talent and to observe him composing poetry. Imru'al-Qays's poetry led to the standardization of poetic themes such as love, *waṣf*, self-glorification and personal courage. This reflects the high standard of JP as Tuetey comments:

> Poetically, Imrulkais stands supreme. It is clear that he marks the culmination of a long development that has gone unrecorded; it is likewise clear that he is a poet of genius. If we can speak of the splendid isolation of pre-Islamic poetry as a whole, we can equally well apply the word to Imrulkais to mark his station within the body of that poetry.[7]

8.3. The *Mu'allaqa*

Imru'al-Qays's *Mu'allaqa* is one of the famous seven odes of JP. It begins by mentioning the deserted dwelling places and the relics and traces of habitation which have long been deserted by human beings and occupied by wild animals.[8]

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[4] Meisami, J., and Starkey P., *Encyclopedia of Arabic Literature*, Vol. 2. (London and New York: Routledge, 1998) p.394.
[5] Mumayiz, Ibrahim, "Imru'al-Qays and Byzantium", *Journal of Arabic Literature*, vol. xxxvi, no. 2 (Brill, 2005), p.144.
[6] Tuetey, C., *Classical Arabic Poetry* (London: Routledge & Kegan Paul, 1985) p.21.
[7] Ibid., p.22.
[8] Ibn Qutayba, *Kitāb al-shi'r wa-l-shu'arā'*, quoted in Jones, 1969, p.7.

The ode is composed of many images, topics and themes that reflect masterpieces of the qaṣīda form of ancient Arabic poetry (see chapter 6). It is a powerful poem reflecting the personal attitude of its author; hence it reveals the character of the poet as he seeks relief from his grief by traveling from place to place.

The ode opens with a short description of the deserted campground, followed by the poet boasting of his former success among the ladies whom he loves. It is composed in the "long" metre or *"ṭawīl"*فعولن مفاعيلن فعولن مفاعيلن, which is one of the finest and most common metres in *Jāhiliyya* poetry. This metre is typically found in heroic and panegyric verse.[9] Also, the ode is composed of verses each of which has its own topic with a single rhyming couplet that persists throughout the poem (see appendix B). Beside this, the ode also depicts the emotional anguish of the poet's experience as exemplified in his *waṣf* of the night, and on the other hand, sympathy for the beloved through the use of metaphors and similes.

Furthermore, the ode is rich in figurative language, thereby creating a wide variety of imagery. Imru'al-Qays' imagery is created through the use of language elements of early poetic diction and contributes to the sorrow and despair that is the underlying emotion associated with the poem's subject. We may speak of the theme of love, which is actually composed of particular concepts, for example, the traces of the deserted encampment, the pain of separation, the memory of secret encounters with the beloved; all of which show how JP is comprised of a sequence of themes. According to Jones's analysis, the lines of Imru'al-Qays's poem are made up of:

Lines 1-9: deserted encampment
10-17: self-glorification and personal attitude
18-22: past experience
23-42: description of woman
43-52: description of night
53-70: description of horse
71-82: description of thunderbolt[10]

This general pattern of the ode thus depends to a large extent upon standard tropes such as an erotic prelude and a flight into the desert. It is at this point that the author comes through as a fully realized person in his own right as well as a poet in complete command of his art.

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[9]Wright, W., *A Grammar of the Arabic Language* (Cambridge: Cambridge University Press, 1951) p.264.
[10]Jones, A., *Early Arabic Poetry* (Oxford: Ithaca Press Reading, 1996) pp.52-86.

Jacobi states that "the erotic prelude *nasīb*, the inseparable introductory part of any archaic ode, is of specific relevance to the subject matter and is followed by self-praise alluding to the pleasures and adventures of youth."[11] In addition, this writer adds that the *nasīb* consists of the description of the deserted campsite and of the poet's beloved, who once dwelled there.[12]

Of the seven odes, it is the one that has the most human and natural interest. It displays the poet's desert life beginning with his own love affair, and then describes his beloved's beauty, the night, the abandoned camp, the horse, the riding down of antelopes, and the feast at sunset. Set against this, the ode ends with the depiction of a sudden storm in the hills, a passage that has been judged by modern critics, among them Tuetey to be the highest level of poetry relating to the pre-Islamic period, which has been handed down through European languages including English.

To conclude, this overview of the poet and his ode will illuminate the following discussion of the *nasīb* of love poetry, followed by the *waṣf* and *fakhr* themes. The three modern English versions of **Arberry**, **Jones** and **O'Grady** will be compared in order to bring to light the actual process of the three translations.

8.4. An Analysis of the English Translations of a Selection of Imru'al-Qays Verses

1. Nasīb verses

(1) قفا نبكى من ذكرى حبيب ومنزل بسقط اللواء بين الدخول فحمول

Arberry
Halt, friends both! Let us weep, recalling a love and lodging
by the rim of the twisted sands between Ed-Dakhool and Haumal.

Jones
Stop, let us weep at the memory of a loved one and [her]
dwelling at the place where the sands twist to an end between
al-Dakhul and Hawmal .

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[11]Jacobi, R., 'Imru'al-Qays', in Meisami and Starkey, *Encyclopedia of Arabic Literature*. Vol. 1. (London and New York: Routledge, 1998), pp.394-5.
[12]Ibid.

O'Grady

Halt here friends.
Allow me private pause alone
to remember a love, a longing, an unrequited right
here where the sand dune's rim whorls between where
we've abandoned and where we're bound for.

The Arabic verb *qifā* is the dual imperative of *waqafa,* meaning to stop or to stand up.[13] The term *qifā* is also a form of address that takes the imperative dual form. *Nabki* means to cry. The Arabic phrase *dhikrā ḥabībin wa-manzili* is a memory of a beloved's place. The poet here is referring to past experience, past days, thoughts and memories of someone whom he greatly respected and loved. *Siqṭ* is a place where the sands end. *Al-Dakhūl* and *fa-Ḥawmal* are two places.[14] In their treatment of the *nasīb* theme, all three translators have attempted to refer to the poet's voice which carries feelings of longing and confusion. The three translators above attempt to render it as near as possible to the original by using different translation strategies and techniques.

Arberry's translation process moves slowly, exhibiting the characteristic of metrical poetry with strong stress patterns relatively close together. **Arberry** breaks the text down into simple syntactic units, as in "Halt, friends both! Let us weep" which present strong stress pattern of first syllables. **Arberry** has exploited this feature with an aim to create a new verse that is certainly rhythmic, and arguably even metrical, in its own way just as iambic poetry could be said to use the natural alternating metre of English. At the same time, the slow speech rate in **Arberry's** verse beginning from the term "halt" is a very delicate verse covey's original sense of its author. This division into shorter enjambments i.e. syntactic and semantic units corresponds to the factual poetic text "textual matters and theme" of this verse, hence reflect strong rhythm of metrical pattern. Accordingly **Arberry's** strategy is to render ST units foot by foot so as to form a group of syllables, hence forming a metrical unit interrupted with pauses. Put simply, **Arberry** attempts to create a suitable rhythm to capture the poet's voice and adjust the image of the poet's sad situation, hence directing the reader's attention to the formal pattern of TT language. For instance, **Arberry's** unit "Halt, friends both!", stands as a functional equivalence to *qifā,* emphasizing a clear appreciation of the value of the voiced *alif* in *qifā.* This gives his rendition a closer sense in referring to the

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[13] Jones, A., *Early Arabic Poetry*, vol. 1 (Oxford: Ithaca Press Reading, 1996), p.55.
[14] al- Zawzanī, A., *Sharḥ al-Mu'allaqāt al-Sab'* (Beirut: Dār Ṣādir, 1958), p.7.

poet's voice. This is evident in the use of the term "both", as he sees it a proper equivalent that conveys the dual sense of *qifā*.

Jones' strategy is very different from those of **Arberry** and **O'Grady**. That is to say, **Jones'** followed a straightforward process, stating the factual details of ST, and hence it gives thorough information about the home of the poet's beloved. Beside this, its style attempts to explain ST content in much detail with a greater accuracy on its intended referential meaning. For example, **Jones'** phrase "at the memory of a loved one" gives a clear denotative meaning of ST. More than that, **Jones'** translation relies entirely on the semantic content of ST units, understanding their structure, meaning and intended content, and hence represents an attempt to give his readers a better understanding of JP as a different form of literary writing. This appears mostly as a direct composition of ST units. Because it is in prose, **Jones'** translation process opts for a direct and transparent English style of a modern literary work, avoiding most of the poetic techniques of English poetry.

O'Grady's strategy looks different since it belongs to a different category of translation, and hence gives a different method of expression paying no attention to familiar metre and rhyme. **O'Grady**'s process resorts to the use of additional material not present in ST, such as "Allow me private pause alone." This makes his verse more stressed, long and quite complex. Beside this, **O'Grady**'s translation of the ST term *qifā* begins with the phrase "halt here friends," which gives a natural rhythm by adding a TL term "friend" making appropriate pauses. The different treatment of the term *qifā* by these translators is partly due to the fact that there is a linguistic grammatical gap between the two systems regarding the category of duality. While the English language displays only the singular and plural forms, Arabic employs three different categories: singular, dual, and plural. **O'Grady's** translation strategy reflect a different poetic translation, and it is thus different from **Arberry's** and **Jones'** since it tends to provide a more free/idiomatic rendition loaded with complex material, for example, "dung", "whorls".

O'Grady thus attempts to convey the actual scene of the poet's friends gathered around. This in my view is a sort of poetic rendition, showing that **O'Grady** resorts to expanding his text by adding extra material, with the aim to convey the specific sense of the original author's thought. This in turn reflects a different technique, as discussed earlier in chapter 4, in which a poetic translator resorts to adding and expanding his text in order to meet the

requirement of his reader, to correspond to the TL cultural sphere and setting.

The reference to two places in **Arberry's** and **Jones'** translations, which is omitted in **O'Grady's**, is connected with the poet's sense of longing. This is emphasized by the sequential use of the *fa* in ST with حومل; which associates the poet with his beloved's abode, hence stating the actual sequence of the beloved's abodes as expressed by the poet " **بسقط اللواء بين الدخول فحومل**".

O'Grady's translation process ignores the place names of the beloved's abodes as he believes them to be unfamiliar to the TL reader; hence, his text is poorer as it misses a vivid tableau in portraying past memories of the two lovers and the places where they used to meet. **O'Grady's** rendition of this verse, in my view, is implausible since the Arabic place names are omitted therefore showing no tangible "physical" traces of the ruins. Consequently, this omission affects the communicative value of the ST. This is a further example of modern poetic translation technique where the translator resorts to various techniques such as omission or expansion in order to make his text more accessible to readers. **O'Grady's** translation is awkward and inconsistent in terms of its loaded content and in indulging in the freedom to omit and add material not existing in the ST.

(2) فتوضح فالمقراط لم يعف رسمها لما نسجتها من جنوب وشمال

Arberry
Toodih and El-Mikrat, whose trace is not yet effaced for all
The spinning of the south winds and the northern blasts;

Jones
And Tudih and al- Miqrat, Her traces have not been [completely]
Effaced, with all the weaving of the wind from south and north.

O'Grady
Here you'll still see
the old camp markers
despite that dangerous whirl
of the south wind,
nerves' nag of the north wind

The Arabic terms "فتوضح فالمقراط" are places mentioned by the poet as he stopped at the *aṭlāl* of his beloved, recalling events. The basic use of the *fa* in Arabic has two functions. Grammatically, it has a conjunctional purpose equivalent to the English conjunction "and";

stylistically, it might also be used to convey a sequence of events, hence attracting the attention of the reader to the four named places, and joining them to each other in a proper order using *fa* as a conjunction. It might also be used metaphorically to attract the attention of the reader to certain points such as past incidents that connect the poet with his beloved. *'Afā* means to be almost completely erased. *Rasm* means traces, and the *hā* is related to the traces of the abodes. Hence, the preferred explanation of the pronominal suffix in *rasmu-hā* is that it refers to the beloved's traces.

The Arabic verse above is translated differently, since the three translators resort to the use of different strategies and techniques. **Arberry'** shows a higher degree of accuracy, conveying the formal poetic elements of TL culture in a manner as closely as possible. **Arberry's** units "Toodih and El-Mikrat, whose trace is not yet effaced" is a semantic rendition which conveys the implicit meaning of ST, and thus refers perhaps to the remains of the beloved's abodes after the departure of the tribe. **Arberry's** process remains formal, adopting a more formal regular metre. This, in turn, creates strong rhythms so as to direct the reader's attention to the deserted places. This is emphasized by **Arberry** in using the possessive pronoun "whose" as an equivalent to the ST pronoun "*hā*" in *rasmu-hā*, which forms a unit within the metrical pattern. This in turn shows a distinctive form of translation which accounts for the particular sound quality so as to provide its reader with a delicate response to the effect of language and image which forms a unit within a blank verse poem; which is especially common in English.

Jones opts for a direct detailed rendition of ST elements. This leads **Jones** to resort to the use of a different style of expression to convey as literarily as possible the formal character of the ST elements in an attempt to preserve the original. His choice of the feminine pronoun "her" for the Arabic pronoun "*hā*" in *rasmu-hā* approximates the factual sequences of the *nasīb* theme in the *Jāhiliyya qaṣīda*. Further to this, **Jones**' process for the ST seems to embrace a number of sub-forms varying from the verbatim in an attempt to capture the more elusive qualities of the original: interlinear; literal and word-for-word, and the rank-bound translation. Accordingly, **Jones'** process perhaps increases the length as to translate into another linguistic system as well as providing a comprehensive interpretation of ST units

O'Grady's translation is quite different opting for a more expressive form of translation

using idiomatic expressions so as to give a close reflection of the ST poetic image. For example, **O'Grady's** long stressed line "here you'll still see the old camp" as a functional equivalent to the ST phrase "لم يعفى رسمها " exhibits a very different poetic form of expression showing the natural scene of the abodes. In other words, the use of this phrase as dynamic equivalence is in essence showing the TL reader the obvious link between the poet and his beloved. **O'Grady** thus aims to direct the reader's attention to the formal places and uses "here" with "old camp" instead of mentioning the places of the beloved's tribe, perhaps corresponding to TL culture.

With this in mind, **O'Grady** seems to emphasise the role played by the Arabic pronoun "ها" in *rasmuhā*, which directly refers to the beloved's abodes. This clearly stands as evidence of the use of a different strategy that differs from the others. **O'Grady** thus opts for additional material "despite that dangerous whirl", "nerves' nag," that in turn echoes and evoke the poet's longing. Such a process may not preserve the local flavour of the ST cultural sphere. In this respect, Stetkevych notes that: "the landscape of the *nasīb* or of the *nasīb*-related verse expands around the names of places, which are symbolic denotations only, and form the mood of the *nasīb*."[15] **O'Grady**'s looks more complex and idiomatic, omitting some material. This strategy, as discussed above in chapter 4, shows the translator resorting to the compression of the line at the point of omission, where the communicative value and sense of the ST is affected.

(3) ترى بعر الأرام فى عرصا تها وقيعا نها كأ نه حب فلفل

Arberry
There, all about its yards, and away in the dry hollows
you may see the dung of antelopes spattered like peppercorn

Jones
In their hollows and broad spaces you can now see
the dung of gazelles looking like peppercorn.

O'Grady
Here where they staked out their paddock,
in those parched hollows
you can still see the dried dung like dried dates.

The Arabic term *b'ar* literally means dung and *ārām* is an animal, the plural of *ri'm*,

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[15] Stetkevych, J., *The Zephyrs of Najd: The Poetic of Nostalgia in the Classical Arabic Nasīb* (Chicago: University of Chicago Press, 1993), p.107.

meaning desert gazelle. *Araṣāt* is the plural of *'arṣa,* means a broad space. Likewise, *qī'ān* is the plural of *qā',* which means a piece of land and a flat space. كأنه (*ka*) stands as a particle of similarity and the *hā* is a pronoun referring to the dung of the gazelles as " حب فلفل".

The three translators use different translation strategies to render the Arabic verse. **Arberry** opts for a more poetic form of expression adopting TL poetic features such as the common metrical pattern, conforming to formal TL elements in an attempt to make his verse more effective, and hence sound natural. That is to say, **Arberry** resorts to the TL pattern in which the line breaks down into iambic feet with variable syllables. For example, **Arberry's** first half-line reflects pattern of stresses with rough rhythms, but with short pauses that make his verse flow smoothly.

Jones' translation is straightforward, conveying the natural scene of the deserted places of the beloved. It also conveys directly the meaning of the ST verse. This makes **Jones** pay particular attention to the level of ST sequence of events so as to convey as directly as possible the ST poetic material i.e. simile image, ignoring on the other hand, the formal poetic elements of TL.

Furthermore, the three translators agree in using the term "dung" as a formal equivalent for *b'ar.* The ST simile "كأنه حب فلفل" is rendered in the same way by **Arberry** and **Jones**. Put simply, their translations show greater accuracy and a higher degree of literariness so as to conform to the ST cultural sphere. **O'Grady** uses different material for the described object. That is, by adding "dried dates," so as to emphasise the natural scene of the deserted places. However, **O'Grady's** understanding of the ST image distances him from the fact that there must be a relationship between what the word means and what it refers to in a metaphorical sense.

In comparison, **Arberry's** and **Jones'** translations are restricted to the ST units, and both direct the reader's attention towards the deserted places which refer directly to the image described. **O'Grady** opts for a close idiomatic expression which carries a wider connotational meaning of ST *aṭlāl* themes; if we consider the peppercorn in the context of its basic reference to a specific material, it can have a symbolic meaning as well.

In his translation above, the term "dates" is used instead of "peppercorn"; this gives him room to refer to other items that may be found in the deserted places. This is exemplified in the use of dried dates instead of peppercorns. Yet, on reading the ST verse, it is possible to realise that its meaning is symbolic. Descriptions are therefore pitted against each other in order to achieve certain affects. Thus, when **O'Grady** renders and symbolizes peppercorn as dried dates, this raises questions. Perhaps, the use of dried dates refers to some other material left behind when the tribe departed. Furthermore, it appears that **O'Grady** wishes to twist the words in order to achieve a metaphorical sense by using the term "dates" instead, as both dried dates and dried dung can be found in the desert. **O'Grady** thus prefers to employ dried dates as a very different symbolic image, leaving the reader to reach such a conclusion by himself, while the ST text states it directly.

(4) كأنى غداة البين يوم تحملوا لدى سمرات الحى ناقف حنظل

Arberry
Upon the morn of separation, the day they loaded to part,
by the tribe's acacias it was like I was splitting a colocynth.

Jones
On the morning of [their] departure, on the day they packed
their baggage at the tribe's thorn-trees it was as though I were
splitting colocynths.

O'Grady
On the day of departure,
the dawn they loaded to move on,
I broke up like burst fruit
by those thornbushes.

ghadāt means the following morning, and *al-bayn* is the *farqa* "separation". *Taḥammalū* means to pack one's luggage. *al-ḥayy* is a tribe's communal place. *Naqafa* is to break and come apart, and *ḥanẓal* is a colocynth. *Samurāt* are acacia trees that grow in warm countries. The poet in this verse recalls past experience, remembering the day when the beloved's tribe moved on. It shows the poet standing near the acacia bushes breaking the pods of the wild colocynth.

The ST verse is translated in different ways employing various strategies. **Arberry** opts for a poetic rendition that reflects and extends the TL poetic units, because these are the most familiar to the English readers. As to the lexical items, **Arberry** decides to make a direct

effect using the term "separation" as a functional equivalence for "البين" to stress the personal attitude of its author's thought. This in turn reflects the actual sense of its pragmatic meaning, giving the sense of *farqa* for being away. **Jones**'s translation is long and loaded with many facts marked by a transparent style with an ongoing series of events that depicts the departure scene of the beloved's tribe early in the morning. It shows no break of line, hence pays no attention to TL poetics or phonics.

Furthermore, the use of square brackets is also to be taken into account, where **Jones**' aim is to provide a better understanding of ST material. This is a further example of prose translation strategy discussed earlier (see chapter 4). Lefevere notes that: "the prose translator has a choice of various devices to direct the reader's attention to specific words."[16]

O'Grady chose a different poetic translation, written in a different form. That is to say, **O'Grady** attempts well organized elements based entirely on the sound structure of TL culture, but paying no attention to other traditional limitations and restrictions in regard to a regular rhyming scheme or regular metrical pattern. For **O'Grady**, it seems that the TT cadences of common speech are substituted for a regular metrical pattern, for example in "On the day of departure" reflects the common use of TT sounds and words, but with no rhyming scheme. Its rhythms are based on the pattern elements of TL components rather than the traditional units of metrical feet such as the iambic feet so as to convey the actual events in the ST verse. In addition, **O'Grady** renders the ST expression of the above verse quite freely.

Furthermore, in their treatment of ST lexical items, **Arberry** and **Jones** render the ST terms quite literally. **O'Grady** resorts to use extra-linguistic material exhibiting more poetic expressions, as in "I broke up like burst fruit" corresponding with the Arabic " ناقف حنظل". This in my view explores the factual sense of the poet's thought in seeing the *farqa* or "separation" from the beloved resembling the natural taste of the *hanẓal*. With this in mind, **O'Grady** seems to emphasis the Arabic cultural and popular saying " حنظل مر فراق الغالى", which is meant to state the hard time of *farqa*. This in turn shows the significance of the Arabic term that is used symbolically in various situations.

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[16] Op. cit., p.43.

وقوفا بها صحبى على مطيهم يقولون لا تهلك أسى وتجمل (5)

Arberry
There my companions halted their beasts awhile over me
saying, 'Don't perish of sorrow; restrain yourself decently!'

Jones
When my companions halted their camels [to wait] for me,
saying 'don't perish from [your] grief'. Have some patience'.

O'Grady
Friends reined in above me.
"Don't break for heartbreak.
Stick tough," they called.

Maṭiyya is a riding animal; *asan* means sadness; and *tajammalī* means to be calm and patient when facing hard times. This verse conveys to the TL reader the poet's sadness and anxiety while showing his companions around on their riding animals; these companions request him to stay calm. In short, the ST above depicts a natural scene of the poet's companions on their riding animals and, therefore, the three translators have managed to give as direct as possible proper translations, but with different strategies.

Arberry's translation exhibits the characteristics of the common traditional metrical pattern of TL. The order of **Arberry's** verse moves slowly, with simple syntactic and semantic units of varying length, and with stronger rhythms. For instance, **Arberry's** poetic expressions "Don't perish of sorrow; restrain yourself decently" reflect common pattern of English while retaining the formal poetic image. **Arberry** has exploited such features to create a new verse that is certainly rhythmic and perhaps even metrical in its own right.

Jones' translation is different since it provides a greater density of written composition, based entirely on the semantic and syntactic structure of the ST units, paying no attention to the rules and restriction of TL poetic features. That is to say, **Jones'** translation ignores metrics and rhyming schemes and this makes his translation direct and easy to read, hence facilitating ST meaning.

O'Grady's translation process reveals characteristics of non-metrical verse. It breaks down into various poetic units emphasising the harsh voice of the ST author. **O'Grady** choice of words attribute entirely to similar ways of reading or styles of oral expression. Its rendition

exhibits a modern translation strategy that conforms to no set of rules. That is to say, **O'Grady's** selection and arrangement of words show evidence of a different translation strategy based on TL elements, which are all relative and hence convey the original message of the author's thought. Put simply, **O'Grady** uses various cadences, as modulated through the line breaks, to create a new verse, but with different expressive form of translation.

(6) وإن شفا ئى عبرة مهراقة فهل عند رسم د ارس من معول

Arberry
Yet the true and only cure of my grief is tears outpoured:
What is there left to lean on where the trace is obliterated?

Jones
My cure [lies in] our poured tears. Is there anything to give me
Support [when I halt] at traces [almost completely] effaced?

O'Grady
Later, alone, I howled my eyes out at the dark.
What's left to lean together with, longing against,
When life's outlines get swept away?

Shifā' means recovery; *'abratun muhrāqatun* is the flowing of tears and *mi'wal* means supporter. This verse also shows the poet's anxiety and longing due to the departure of a loved one. The three translators have attempted to use suitable strategies to render this verse.

Again, **Arberry** opts for a more poetic translation emphasising a particular type of English poetry. That is to say, **Arberry's** translation involved a strong stressed pattern so as to give a metrical verse that fits the TL literary domain e.g. the poetic expression "Yet the true and only cure of my grief is tears outpoured" exhibits a highly rhythmic pattern. This gives **Arberry's** translation more aesthetic value as he puts extra emphasis on the author's sense and thought. This of course enhanced by the use of "yet" as to state the implicit meaning of the ST expression "وان شفا نى عبرة مهراقة", hence yielding a more accurate and elegant poetic rendition.

Jones' translation strategy resorts to explaining in more detail what the ST means. This leads **Jones** to use an obvious style that states the actual information of the ST. **Jones'** translation is thus producing a frequent shift of ST units while semantically more

equivalent to the corresponding words of the original as in "My cure [lies in] our poured tears." Put simply, **Jones**' perhaps explains the original unit so as to give detail after detail using square brackets to make better understanding. As a result, **Jones** seems to follow Catford's view in seeing translation is a matter of transference, which was defined as "an implantation of SL meanings into the TL text."[17]

With this in mind, **Jones**' translation process is simply to transpose a word or a phrase from the ST into the target text, without really being aware of the poetic features of the source culture. That is to say, **Jones** gives a more direct rendition, for example the use of the phrase "my cure" is a formal equivalent corresponding to the Arabic "وان شفا نی" so to preserve the ST's referential meaning. In this way, the reader may be able to perceive something of the way in which the original text message exhibits delicate attitude, as in "Is there anything to give me Support [when I halt] at traces [almost completely] effaced?". **Jones's** again resorts to the use of square brackets for words added to make sense of the translation, making his line stand out more clearly in the text.

O'Grady's translation process employs a very different strategy. With his reader in mind, **O'Grady** attempts to produce a poetic rendition giving a wider explanation of the ST semantic units by means of expanding the TTs without paying much attention to the TL features such as common regular metre and rhyme. This strategy is also discussed and highlighted by Lefevere (1975) see chapter 4. Furthermore, **O'Grady** simply employs different terms giving a broader semantic-communicative translation, loaded with idiomatic expressions, particularly in portraying the poet's dark day of sorrow, grief, and loneliness. This makes his rendition quite poetic in giving a more effective as well as imaginative sense of the poet's sorrow. For example, the expression: "my eyes out at the dark," allows the number of stressed syllables to fit more than one syntactical metrical frame at once, therefore leading to a heightening of tension and a greater sense of its author's passion.

(7) كدأبك من أم الحويرث قبلها وجا رتها أم الرباب بمأ سل

Arberry
Even so, my soul, is your wont; so it was with Umm al-
Huwairith
before her, and Umm ar-Rabat her neighbour, at Ma'sal;

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[17] Catford, J., *A Linguistic Theory of Translation* (London: Oxford University Press, 1965), p.48.

Jones
[Such tears] were your custom before her, caused by Umm
al-Hawarith and her neighbour Umm al-Rababa at Ma'sal'

O'Grady
But that's the way of it.
It was the same story with that woman before her,
the woman before her again
and the girls before them too.

Ka-da'b means habit or custom. The suffix *Ka* in Arabic is a form of self-address emphasising the poet's view e.g. كأنك شمس والملوك كواكب. *Ma'sal* is a place. This verse shows the poet's experience in love-making with his beloveds. Here, the verse indicates a transition from what has gone before with regard to the poet's women. The above three translators have attempted to use different strategies and techniques to render the Arabic verse. **Arberry's** translation again breaks the line into short syntactic units exhibiting a purely metrical pattern that give a more effective image, hence demonstrating particular poetic features. This leads **Arberry** to adopt the TL cultural pattern so as to retain the common iambic metrical pattern. The verse thus is divided into simple units by means of punctuation marks that move slowly and with strong stresses, as in "Even so, my soul, is your wont". The matter of slow speech gives **Arberry** room to employ considerable variety in the organizations of TL poetic units in order to flow smoothly, hence directing the reader's attention to the formality of this particular genre. This allows **Arberry** to create a newly metrical verse with a pattern of variable stresses.

Again, **Jones**' translation for this verse looks rather different. Because **Jones** manages to give full details of ST textuality using personal words and expressions that seems free from the traditional conventions of TL rules i.e. metre and rhyme. This leads **Jones** to abandon the verse form as he simply organizes his text in long prose units. The result is fairly accurate, but it is not elegant rendition since it is written for a specific learning group.

O'Grady's rendition is arguably a more poetic translation far different from **Arberry**. He offers a more expandable rendition which appears mostly idiomatic. That is to say, **O'Grady** chooses to give a personal expressive form of translation loaded with idiomatic expressions to suit the TL cultural setting, omitting important material i.e. proper names. Furthermore, **O'Grady** makes his verse more concise, effective, subjective and well fabricated. It also shows a complete disregard of the metre and rhyme of the TL.

As with the expressions, **O'Grady** opts for different poetic phrases that offer a clear understanding of ST poetic expressions. For example, the expression "the same story", is a common expression understood by the English. In fact, **O'Grady** goes a step further by attempting to provide additional incidents in the experience of the poet's romantic relations with former girlfriends. That is to say, **O'Grady** opts for a more expressive technique, expanding TL verse to corresponding with ST textual units so as to craft an effect similar to that of the ST. This strategy therefore, represents a modern English style of translation that allows more poetic emphasis on the expressive meaning of the ST's author's message and thought.

(8) إذا قا متا تضوع المسك منهما نسيم الصبا جاءت بريا القرنفل

Arberry
When they arose, the subtle musk wafted from them
sweet as the zephyr's breath that bears the fragrance of cloves.

Jones
When they stood up, the scent of musk wafted from them like
breath of the east wind bearing the fragrance of cloves.

O'Grady
When they arose and drew close
their subtle musk madness demented the mind,
carried from them on the careless eastern breeze
comes bearing scent of cloves.

Taḍawwa' refers to the smell of the musk that spread over and over. This is expressed by the dual form "قا متا", which literally means stood up. *Nasīm* is breeze and *al-ṣabā* refers to the wind blowing from the east which is familiar to the people of Arabia. *Rayyā* is a fine smell resembling the smell of cloves. The poet speaks about the smell of a musky perfume emanating from the women. The three translators have attempted to translate the ST in quite different ways.

Both **Arberry** and **O'Grady** give a close poetic rendition, but with different translation strategies. **Arberry** has managed to provide a clear authentic practice of the TL pattern so to prove that an iambic foot is the most natural rhythm used by English poets such as the 'Shakespearean/Miltonic poetic style'. **Arberry** begins by translating the ST verse into what is intended to be pentameter in order to achieve a proper balance between the two texts, as in "when they arose, the subtle musk wafted from them." This reflects the

formality and frequencies of sounds of this genre, hence creating a poetry that is very rhythmic in its own.

Jones' translation is very different from those of the others. **Jones**' appears to exhibit the characteristics of prose writing, laying aside acoustic features. Likewise, **Jones** seems to a large extent to group his translation in a more comprehensive passage that gives full information of the ST semantic content, and in a well-organized TL structure. This is a straightforward translation organized in single lines. This strategy allows **Jones** to convey as accurately as possible the literal meaning of the Arabic, while taking into account the ST's referential meaning and its semantic function.

O'Grady's translation gives a very different arrangement of TL elements. On a closer investigation of his poetic translation, **O'Grady** seems to abandon traditional conventions and instead writes his verse with great freedom. That is to say, **O'Grady** chooses a different form of translation in arranging his TL units, breaking loose from all of the constraints of traditional rules. For example, "When they arose and drew close … their subtle **m**usk **m**adness de**m**ented the **m**ind" reflects a distinctive and recognizable form that ignores TL conventions (such as metre and rhyme) that have in the past governed the organization of the poetic line, or the stanza taken as a whole. Conversely, the use of alliteration in **O'Grady's** translation is also observed, hence involves a rhythmic pattern to compensate for the rhyme as in the repetitive sound /m/ of the chosen words. **O'Grady's** strategy thus appears quite poetic, using words and expressions corresponding to the basic textual matter of the ST verse that agrees with the scope of the object described.

(9) ففا ضت دموع العين منى صبا بة على النحر حتى بل دمعى محملى

Arberry
Then my eyes overflowed with tears of passionate yearning
upon my throat, until my tears drenched even my sword's harness.

Jones
Through [my] yearning [for them] my tears poured down on
to my throat until they wet my sword-strap.

O'Grady
Then this heart broke through my throat's yearning tears
until I had to shift my sword's sling harness round my waist.

Fāḍat literally means pour out, of tears. The *fa* is used to make a link with the previous line. *Maḥmal* stands for a sword scabbard. *Ṣabāba* literally means the spreading out of tears. This verse shows the poet's sorrow; his tears flow down his throat and breast until they wet his sword carrier. The three English translations attempt to give proper translations of the ST. Each translator uses his own strategy with a particular aim in mind.

Arberry's strategy attempts to arrange his verse in a more formal and intensely regular pattern. That is to say, **Arberry** chooses to make up his verse with a close and familiar identifiable metrical pattern, often consisting of unstressed syllables followed by stressed ones. The expression "Then my eyes overflowed with tears" is a well-structured verse form consisting of a group of syllables that form a metrical unit, hence giving a more formal stressed pattern. **Arberry** thus chose to translate this line in a more formal poetic pattern giving a syllable metre instead of a rhyme. That is to say, in his translation, **Arberry** pays great attention to his line, making it flow quite poetically.

Jones's translation explains in much detail ST sequential units with greater accuracy in defining its semantic meanings. This stands as aid to students learning Arabic poetry, understanding its structure, themes and topics. Such a strategy may prove to transfer as accurately as possible ST content, and therefore could be of help in facilitating understanding of the Arabic text, its linguistic system and its semantic content. This type of translation attempts to produce the core meanings of ST units, but with no elegant style. **O'Grady's** translation seems to break the old rules. That is to say, it is a type of written verse with no identifiable metrical pattern or even a rhyme scheme. For example, "Then this heart broke through my throat's yearning tears" shows liberty from traditional rules so as to loose from all constraint, and at the same time a declaration of different form of translation. That is to say, **O'Grady** allows some freedom in conveying the actual sense of the poet's sadness; but his distinctive strategy ignores the ST term "ففاضت". Accordingly, **O'Grady's** collocative words "heart broke" are used as a dynamic equivalent to portray the poet's sorrow and mourning due to his separation from beloved.

Furthermore, the three translators are in agreement in giving a direct literal translation for the ST image على النحر حتى بل دمعى محملى using similar specific terms. For example, they see the term "throat" as a very close-semantic equivalent to the ST phrase "على النحر". In addition, the ST term "محملى" is translated literally by the translators so as to make a close

match between the SL and TL contexts. **Arberry** and **O'Grady** resort to using the terms "sword's harness" in an attempt to emphasise its semantic meaning, using suitable words that show a direct sense of its meaning. **Jones**' uses the different term "sword-strap" to reflect the meaning of the ST term "*mahmalī*" giving a clear denotative meaning to " حمالة السيف".

(10) مهفهفة بيضاء غير مفاض ترائيها مصقولة كالسجنجل

Arberry
Shapely and taut her belly, white-fleshed, not the least flabby,
polished the lie of her breast-bones, smooth as a burnished mirror.

Jones
Slim, fair-skinned, not flabby, her breast-bones
polished like a burnished mirror.

O'Grady
Not shallow her belly bowl's navel nor
buxom her bosom
but polished as the boss of a burnished
mirror her breasts' break.

Muhafhafa, *mufāḍa* and *maṣqūl*a are adjectives used by the poet to describe the elegance and beauty of his beloved. *Tarā'ib* is breast bone. *Sajanjal* is the Roman term for a mirror.[18] The three English translations have attempted to give a simple and concrete *waṣf* of the physical parts of the beloved one. This in turn evokes the erotic prelude of *Jāhiliyya* in nomadic life. Accordingly, the translators have employed various techniques in translating the *waṣf* section of the *Jāhiliyya* poetry. In addition, their artistic use of compensatory alliteration in /b/ and /f/ sounds is not something to be ignored.

The three translators translate the ST verse quite differently. **Arberry** pays particular attention to TL poetic features, with a great deal of concentration on the style and linguistic order since the aim is to fit as closely as possible the TL cultural setting. **Arberry's** translation strategy breaks down the verse into short syntactic units that helped to determine a strong rhythmic group, characterised by slow speech so as to reveal purely stress patterns. For instance, the expressions "Shapely and taut her belly, white-fleshed," includes a group of metrical patterns, usually of two and three syllables. **Arberry** thus

[18] al-Zawzanī, A., *Sharḥ al- Mu'allaqāt al-Sab'* (Beirut: Dār Ṣādir, 1958), p.20.

attempts to adopt the most widely used pattern of English, but still in a distinctive and appropriate arrangement of its own.

Jones's translation is of a very descriptive nature, largely preserving the structure and meaning of the original. The choice of the TL lexical items with repetitive sounds of some letters as in "Slim, fair-skinned, not flabby, her breast-bones" is semantically appropriate, resulting in a generally meaningful and natural sounding TL text. That is to say, the strategy adopted by **Jones** is a straightforward accurate translation rendering ST units quite literally. For example, the expression "not flabby" is a literal translation from the Arabic " غير مفاضة". In this context, **Jones**' sticks very closely to ST lexis and syntax. His translation strategy attempts to define and explain the ST units as closely as possible in a more straightforward linguistic style.

O'Grady's translation takes a different form of translation, permitting himself some freedom, and a relatively greater proportion of long syllables are noticeable as in "Not shallow her belly bowl's navel nor." This leads **O'Grady** to use more irregular foot, and hence abandon traditional rules.

On looking at the three translations, a fairly traditional poetic device is observed which can make particular phonemes or parts of syllables stand out. This compensates for the Arabic rhyming scheme by using an appropriate traditional device; in this case alliteration, where the repetition of some sounds (/b/ and /f/) are restricted to certain words in an attempt to preserve the ST's *wasf*. This compensation aims to preserve the original tone of the poet's voice and his specific descriptive style.

However, translation by compensation appears to be a sophisticated poetic translation loaded with extra material to meet the requirements of the TL reader. Such a technique has been discussed earlier by Dickins et al., state that compensation of any kind is a matter of choice and a decision taken by the translator. In addition, they go on to argue that translation by compensation is a matter of the reduction of an unacceptable loss in translation through the calculated introduction of a less unacceptable one.[19]

Generally speaking, the English translations of **Arberry** and **O'Grady** have attempted a

[19] Dickins, et al., *Thinking Arabic Translation: A Course in Translation Method: Arabic to English* (London and New York: Routledge, 2002), pp.40-49.

very close aesthetic poetic rendition, rendering ST material quite closely, taking into account their associative meanings. Each translator has been successful in finding perfect equivalents to the above ST adjectives and similes.

(11) و جيد كجيد الرئم ليس بفاحش إذا هى نصته ولا بمعطل

Arberry
She shows me a throat like the throat of an antelope, not ungainly
when she lifts it up wards, neither naked of ornament;

Jones
And [with] a throat like that of an antelope, not ugly when she
showed it nor unadorned,

O'Grady
Her throat's like that of wild antelope,
not rough when raised
nor naked of ornament either.

The term *jīdin* refers to the woman's neck, and thus is similar to the Qur'ānic term فى جيدها حبل من مسد. It is used in a metaphorical sense as a symbolic feature to describe the beauty of the beloved's neck. *Laysa bi-fāḥishin* is almost an exact equivalent to "is not bad". *Naṣṣat* is raised up. This verse shows a continuous *waṣf* of the beloved's physical attributes. Here, the poet attempts to make a direct comparison of the beloved's *jīd* to that of an antelope's throat in terms of its beauty. The three translations achieve a similar image of the poet describing his beloved's *jīd.* The following discussion centres on the ST point of comparison and explores translation strategies and techniques used by the above translators.

Arberry's translation attempts to capture TL metrical patterns with a greater density of stressed and unstressed syllables that can be attributed entirely to the TL poetic style. For example, **Arberry's** poetic statement "She shows me a throat like the throat of an antelope" exhibits the characteristics of metrical poetry that displays strong rhythms. This in turn reflects the personal attitudes of the original author's sense. Also, **Arberry's** translation attempts to emphasise specific points of reference to compensate for the rhyme; that is, a repetition of some words goes along with a sense of rhythm in oral expression. **Arberry's** verse repeats the term "throat" to give a well organized perception of the original reference, emphasising the ST point of comparison "وجه الشبه". This of course relates to the translator's decision to add extra material as to make a compromise, hence emphasising a particular element of compensation in his translation either by adding to or expanding the text. In

addition, Halliday and Hasan point out that repetition in oral speech adds coherence: among other benefits, repeated words or phrases make perception more organized by giving points of reference to hearers and marking off parts of speech as conceptual units.[20]

Jones' translation seems to provide learning group readers with a more detailed text and reads like a piece of fictional text. It gives a direct explanation of ST material clarifying its authentic meaning, which is largely different from the others. This is a type of translation intended for a particular audience. **Jones** thus seems to emphasis textual matters of ST unit by unit.

O'Grady's translation opts for a more idiomatic rendition, reflecting the ST poetic image in terms of its content and artistic features. For example, **O'Grady's** words "not rough when raised" employ a freer form of expression that describes the natural state of the beloved's neck. It also shows a different arrangement of cadences which consist of characteristic segments that resemble informal or variable feet. **O'Grady** thus managed to group his verse in a different poetic form of translation, paying no attention to the common regular metrical pattern of English.

Arabs used to consider women with a long neck as beautiful. Therefore, one can find various expressions using this idea, such as "فلانة بعيدة مهوى القرط" meaning "there is a long distance between a lady's shoulder and her neck." Properly speaking, the choice of "throat" does not convey the original sense in Arabic culture. Thus, in my view, the term "throat" as a translation equivalent to the ST term *jīd* cannot be accepted, since in Arabic speaking societies, a clear distinction between throat and *jīd* can be easily observed. Moreover, when examining the literal meaning of the ST image, the three translators distanced their renditions by using the term "throat" as a translation equivalent for the term *jīd*. This does not seem a proper choice as it does not fully convey the ST poetic message. This, in turn, distorts the sense of the TT and loses its quality; therefore, such a translation changes the information conveyed in the ST making it at best misleading and clumsy. In this respect, Lefevere notes that: "the literary translator has a choice of various devices to direct the reader's attention to specific words, in order to transplant a word from the ST into the TT."[21] This implies that a translator should strive to find exact equivalent of ST lexical item in

[20] Halliday, M., and Hasan, R., *Cohesion in English* (London: Edward Arnold,1976), pp.278-284.
[21] Op. cit., pp.43-47.

order to avoid distortion and even deviation from the original.

(12) وفرع يزين المتن أسود فاحم أثيث كقنو النخلة المتعثكل

Arberry
She shows me her thick black tresses, a dark embellishment
clustering down her back like bunches of a laden date-tree.

Jones
And [with] dark hair that adorns her back, jet black, abundant,
like the racemes of a date palm, with many stalks of fruit,

O'Grady
Her charcoal black hair clusters in cords
decks down her back like bunch of dates.

Wa-far' stands for the beloved's hair. *Al-matn* refers to the woman's back. *Fāḥim* is a dark coloured hair. *Athīth* refers to the thickness of the hair. *Qunw* is a bunch of dates and *muta'athkil* is a flowing bunch. The poet in this verse describes the beloved's thick and abundant dark hair and compares it to a bunch of dates on a palm tree. Translators therefore have attempted to give accurate translations using different strategies.

Again, **Arberry's** translation introduces the characteristics of poetic features of English, rather than the impression imported from the traditional so as to render word- for- word or sense for sense. For example, **Arberry's** poetic units "She shows me her thick black tresses, a dark embellishment" are a clear assertion of TL pattern that exhibits strong rhythms.

Jones attempts to give a more detailed rendition based on the literal transference of the semantic content of ST units. For example, **Jones**'s statements "And [with] dark hair that adorns her back, jet black, abundant" state the actual meanings of the Arabic verse. This strategy is meant to be as direct as possible and explains ST wording meanings in a close sequence of order.

O'Grady's translation attempts to devise a different form or "method" of translation. That is to say, **O'Grady's** strategy attempts to permit some freedom in arranging his words in an artistic technique very different from the other translators. For example, **O'Grady's** cadences give some sort of rhythmic effect occurring in a good poetic array, for example "Her charcoal black hair clusters in cords" exhibits a different linguistic style. The term

"charcoal" is employed to account for the sense of the thick darkness of the hair. This, in my view, exhibits characteristic of poetic rendition. Note also the alliteration in the second line.

Culturally speaking, **O'Grady's** translation seems to convey the cultural concept of the ST setting using "charcoal" to describe things that give the sense of dark-coloured. His translation also adds material, for example, in "in cords/decks," as he sees it more suitable to the TL culture than bunches of dates.

(13) تضى الظلام بالعشاء كأنها منارة ممسي راهب متبتل

Arberry
At eventide, she lightens the black shadows, as if she were
the lamp kindled in the night of a monk at his devotions.

Jones
In the evening she lights up the darkness as though she were
the light in the place where the hermit does his eventide devotions.

O'Grady
She dissolves the darkness at dusk
As if she were the nightlight lit by a neophyte
in the nave of his night devotions.

Tuḍī'u is to light and *ẓalām* is darkness. *Bi'l-'ashā* in Arabic culture implies a time later in the evening. *Mumsan* means the place where one spends the evening. *Rāhib* is a monk. *Mutabattil* means practicing one's devotions, by praying alone and away from other people. In this particular verse, Imru'al-Qays compares the lighting up of his beloved's face to the light of the monk's monastery.

Arberry's translation serves as an example of poetic rendition conforming as faithfully as possible to TL poetic pattern i.e. the common metrical English pattern as in "she lightens the black shadows, as if she were the lamp kindled in the night" which demonstrates a strong rhythmic pattern while retaining the formal effects of this delicate verse achieved by the stressing of syllables. **Arberry** thus replaces the declamatory rhythms and rhetorical devices of the ST by a purely English poetic pattern so as to compensate for the loss of rhyme.

Jones' translation again shows no line breaks. It gives a series of significant information in

a very different form paying no attention to TL poetic qualities. **Jones'** strategy attempts to interpret the ST content in a different way so as to explain a particular topic in the TL as in "In the evening she lights up the darkness." In doing so, **Jones'** gives a direct transference from the ST material, translating the ST units quite literally while taking into account the expressive meaning of the speaker in describing a truly imaginary situation.

O'Grady's translation gives a different organization of the wording of the TL verse. The verse is organized according to the speech units and image patterns rather than the regular traditional metrical scheme. **O'Grady's** words and phrases reflect to a large extent the ST poetic features such as alliteration, as in "As if she were the **n**ight**l**ight **l**it by a neophyte." **O'Grady** perhaps takes greater poetic licence in his translation, using a more expressive form of translation that displays clear artistic devices. For example, the use of alliteration involves a rhythmic pattern to compensate for the rhyme as in the repetitive sounds: /d/ and /n/ in the words chosen. Lefevere discusses such a technique stating that: "the use of alliteration seems, at first sight, to offer a different pattern on the metrical scheme he is working with."[22] In the light of such compensation, the distortion of the ST is, in this case, not very serious.

In addition, Lefevere also notes that "alliteration does not disrupt the line of the target text, and it also draws the reader's attention away from that scheme by focusing it on a recurrent pattern of sound."[23]

Moreover, at the word level **O'Grady** uses darkness and dusk in such a way as to convey the real sense of the ST term meaning "*ẓalām.*" In English speaking societies, dusk refers to the time just after the setting of the sun, which in Arabic is الغسق. However, in **O'Grady's** translation, his interpretation of darkness in "as if she were the nightlight lit by a neophyte/ in the nave of his night devotions" symbolically conveys the object described in the ST. This is the type of freer form rendition, and should not be confused with the other forms.

(14) وليل كموج البحر أرخى سدوله على بأنواع الهموم ليبتلى

Arberry
Oft, night like a sea swarming has dropped its curtains
over me, thick with multifarious cares, to try me

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[22] Op. cit.,p.70-71.
[23] Op. cit.p.71.

Jones
Many, too, the night like the waves of the sea that has let down
[On me] its curtains containing all kinds of cares so that it might test me.

O'Grady
Night as so often,
As the dark drapes it drops down upon me
And uncovers its gargoyles guffaw me,
Maddened me so I shouted back

The ST lexical items *arkhā, sudūl, humūm* and *li-yabtalī* reflect the poet's sorrow and anxiety. The term *arkhā* means to slacken, loosen, let down; *sudūl,* the plural of *sudl,* means a veil or curtain; and *ibtalā* literally means to test. The *waṣf* of the poet's night is another aspect of *Jāhiliyya* poetry. Mostly subjective, it reflects the poet's terrible mood and *humūm* marked by the *waṣf* of the dark night. The translators are in agreement in conveying as closely as possible the ST theme in an attempt to depict the poet's night time, which is full of grief and sorrow. They adapt various strategies to render this verse.

Arberry's translation permits a greater frequency of stressed syllables, marked by acoustic features becoming relatively obvious either in oral performance or in a mental perception of stress in silent reading as in "Oft, night like, sea swarming," which containing instinctively some sort of strong rhythm emphasised by the use of the traditional device of alliteration.

Jones's translation gives a direct rendering in an attempt to provide as closely as possible a transparent rendition. This mostly takes the usual form of detailed translation so as to help students to understand Arabic verse. For instance, **Jones** translates the ST simile " وليل كموج البحر" quite literally.

O'Grady's translation strategy again pays no attention to the common pattern of English. It exhibits the characteristics of poetic rendition, but with a different form of translation, making a deliberate effort to emphasise the sound structure, so permitting a greater number of syllables to become relatively clear as in:

Night as so often,
As the **d**ark **d**rapes it **d**rops **d**own upon me

In these two units, **O'Grady** practiced greater liberty and therefore, his process achieves superior density of rhythms marked by greater frequency in the repetition of the same

sound. Thus it can be argued that the use of repetitive sounds such as /d/ /g/ and /m/ in the chosen words emphasises a clearly poetic verse, but with no regular metre. This is a sort of modern poetic rendition (that is a translation by compensation) confined to specific single words serving the accuracy of poetic translation.

Furthermore, **O'Grady's** poetic strategy also attempts to convey the poet's sorrow by painting a different picture comparing the poet's night to dark drapes. In doing so, **O'Grady** attempts to keep the original connotative meaning of the ST image more symbolically using the expression "dark drapes" so as to emphasise the poet's grief and sadness. Thus, the *waṣf* of the night in **O'Grady's** version metaphorically conveys the poet's feelings. Akiko rightly states that the *waṣf* is not merely mimetic, but operates also metaphorically and metonymically to generate and convey symbolic and emblematic meanings.[24] In addition, **O'Grady's** strategy also uses TL complex expressions to describe the poet's night, as in "its gargoyles guffaw me/maddened me so I shouted back". This is another technique used by **O'Grady** i.e. translation by expansion so as to direct the attention of the reader to the terrible and dire mood of the poet.

و واد كجوف العير قفر قطعته به الدئب يعوى كالخليع المعيل (15)

Arberry
many's the valley, bare as an ass's belly, I've crossed,
a valley loud with the wolf howling like a many-bairned wastrel.

Jones
And many a valley I have crossed that was as bare as the
belly of a wild-ass, where the wolf howls as it seeks food
like a *ṣu'luk*.

O'Grady
And many's the desert valley,
    bare as a donkey's belly,
I've traversed where the prodigal wolf
    howls over her litter
in addition, I howled back:
  ''well, wolf!

Wādī is valley and the 'و' means many. It is also used as a formulaic element so as to emphasis and mark continuity and cohesion. *Jawf* is used metaphorically to give the sense of an animal's belly. Culturally speaking, the Arabic term جوف gives the sense of an

[24] Akiko, M., *Description in Classical Arabic Poetry* (Boston and Leiden: Brill, 2004), p.17.

internal space as in جوف الوادى. *'Ayr* is an animal such as an ass or a camel. *Qafr* is uninhabited. *Qaṭa'a* is to cross and 'ت' refers to the poet, the speaker. *Bi-hi* refers to a valley. *'Awā* is "to howl" and *khalī'* is "exile". *Mu'ayyal* commonly means someone who is burdened with many children.

The above verse contains two different symbolic images of the deserted valley as plantless and humanless. It is translated as closely as possible by translators. **Arberry's** distinctive strategy displays breaks of line to show signs of a poetic pattern that appears consistently with strong stresses as in "many's the valley, bare as an ass's belly, I've crossed." **Arberry's** verse thus breaks down into short poetic units, normally of short length but with strong stressed syllables. This makes **Arberry's** strategy very different from the others. Furthermore, **Arberry** makes use of the English pattern with the aim of following the rough iambic verse, using simple syntactic units and commas that divide its feet.

Jones' translation attempts to give a full descriptive detail of the ST units into another linguistic system, sticking very closely to the ST elements in transferring more of the elusive qualities of the original. It includes a number of sub-forms such as word-for-word and literal to correspond to the main purpose of the ST *waṣf*. **Jones'** translation also tries to explain the ST simile image "كالخليع المعيل" in an attempt to provide the original sense of the object described. Accordingly, **Jones'** term *ṣu'luk* explores the implicit meaning of what the original author aims to express.

O'Grady's translation exhibits a different form of translation. It displays typical features of modern English verse that fits poetically the TL cultural sphere. **O'Grady's** translation attempts to render the ST units with much freedom, while resorting to literal rendition of ST symbolic images, as in "bare as a donkey's belly" giving the literal sense of the author's thought and perception of human life and love. **O'Grady's** term "bare" perhaps refers to the poet's intention in describing the deserted valley. Thus, قفر has a range of applications. In the three English translations it is restricted to the ST descriptive image. In addition, the English adjective "bare" is used for قفر, literally means **uninhabited**, and "ass" is used as a formal translation equivalent to the Arabic noun term "العير". Accordingly, **O'Grady**'s understanding of the ST symbolism picture and its elements allows his translation to run smoothly, image by image, transferring subtle aspects of the ST verse. **O'Grady's** strategy is both freer and more poetic. It therefore portrays the deserted *wādī*

with the bareness of the donkey's belly.

As a freer form **O'Grady** loaded his verse with extra material added to interest the reader, for example, the "prodigal wolf and I howled back, well, wolf." gives a very different poetic form more in a modern English style than those of **Arberry** and **Jones**.

(16) درير كخدروف الوليد أمره تتابع كفيه بخيط موصل

Arberry
Very swift he is, like the toy spinner a boy will whirl
plying it with his nimble hands by the knotted thread.

Jones
Swift, like a child's top which is made to travel by the
Constant movement of its hands with a piece of joined-up thread.

O'Grady
He's quicker than quicklime,
Quick as the peg-top flicked by a child
Off a tight spinning top's string.

Darīr refers to the poet's horse but literally means quick. *Khudhrūf* is the game played by a child with a spinning top. *Walīd* is a child and *tatābu'* is a continuous movement, *khayṭ* is thread and *muwaṣṣal* means joined together.

This verse describes the poet's horse. The poet uses a clear direct image when he compares the speed of his horse to that of a child's spinning top. This in turn reflects the poet's prowess, glory and status in his tribal society. Park states that: "a competitive setting allows a verbal battle to be public, so that the winner will gain honor, glory and fame."[25] With this concise *waṣf*, the three translations have attempted to give suitable translations.

Arberry's verse runs smoothly, adopting a fairly common pattern with a great deal of variety in the arrangement of the stresses. **Arberry** achieves a regular ground pattern in creating a verse that is certainly rhythmic, involving patterns of alliteration, as in swift, spinner. Such a strategy, though, is plausible, and, as we have already seen, **Arberry's** verse shows evidence of traditional devices. This reflects the individuality of **Arberry's** strategy and style, achieving accuracy and precision of poetic genre. For instance, the ST term *darīr* is translated into "very swift he is" as a broad semantic translation that emphases

[25] Park, W., *Verbal Dueling in Heroic Narrative* (Princeton: Princeton University Press, 1990), p.28.

the rhythmic pattern in a more declamatory style.

Jones' translation is direct and flexible in communicating the ST literary theme, paying no attention to the TL rhythm and rhyme. Also, **Jones** attempts to produce a short piece of expressive composition written in a modern prosey style demonstrating the technical competence of its author.

O'Grady's translation is a type of poetic rendition despite the complete neglect of ST poetic features. That is to say, **O'Grady** abandons traditional conventions and instead writes his text in a different form corresponding to a modern English poetic style, which is more appropriate in portraying the textuality, theme and topic of the original.

Additionally, **O'Grady's** process of translation allows him much freedom in expanding the TL units with the aim to facilitating the understanding of the ST verse, and hence satisfying his reader. Conversely, **O'Grady'** translation exhibits a traditional device of alliteration inherited from ancient poets such as the use of the repetitive sounds /q/ and /s/ in some words.

(17) له أيطلا ظبى وساقا نعامة وارخاء سرحان وتقريب تتفل

Arberry
His flanks are the flanks of a fawn, his legs like an ostrich's
the springy trot of the wolf he has, the fox's gallop; sturdy his body,

Jones
It has the flanks of a gazelle and the legs of an ostrich.
It can travel at a wolf's fast speed or at the trot of a young fox.

O'Grady
My camel has the haunches of gazelle in gallop,
his legs the leanness of ostrich loping.
he sports the jerky jog of the jackal,
looks fox frisky.

The Arabic term "له" is a pronoun referring to the poet's horse according to most commentators. *Iṭyala* is the horse's flank. *Ẓaby* is a gazelle and *na'āma* is an ostrich. *Irkhā'* is the speed at which a wolf (*sirḥān)* runs, and *taqrīb tatful* stands for the fast speed of the young fox. In this verse, the poet describes the physical parts of his horse, comparing them with those of other animals' parts.

Arberry arranges his translation into a recognizable pattern of old English. That is to say, **Arberry** depends heavily on patterns of both stress and alliteration, as in "His **f**lanks are the **f**lanks of a **f**awn". Thus the repetitive sound /f/ exhibits a clear characteristic of rhythmical verse. That is because in poetry every repetition of sound, whether simple or complex is rhythmic. So with this particular device, **Arberry's** words demonstrate a distinctive translation technique manipulating significant rhythm for expressive effect. **Arberry**'s strategy is to group his verse according to the strong stressed syllables made by the distinctive alliteration, preserving the fixed sequence of his chosen rhythmical pattern; and yet, achieving poetic translation.

Jones' translation is written differently. It gives factual events of ST units, giving full information with much more accuracy of ST *waṣf* image so as to provide a better understanding of ST poetic verse. In addition**, Jones** uses a series of descriptive phrases, well-structured and joined together so as to form one expressive piece of text as a whole. Hence it expresses as accurately as possible the physical details of the poet's horse written in a form which appears to be simple and transparent. At the same time, **Jones'** familiarity with the Arabic literary tradition makes his translation run smoothly, clearly and directly to the extent that it can be considered to be a short piece of narrative such as a prose passage.

O'Grady's translation process allows some freedom in structuring with units other than the foot can. That is to say, **O'Grady** grouped his verse in a different form using particular devices such as alliteration, depending entirely on the cadences of common speech, its sound and words rather than the traditional units of metrical feet. Thus, **O'Grady's** strategy is confined to the particular poetic device i.e. the repetition of some letters /g/ /l/ /g/ are all perceived as rhythmic sounds that account for poetic diction, and these are substituted for regular rhyme.

As for the particular phrases and expressions, **O'Grady's** translation shows defects in handling ST phrases. For instance, **O'Grady** gives "My **camel** has the haunches of gazelle" as a translation equivalent to the ST "له أيطلا" and results in producing a different equivalent i.e. a camel. Such a rendition may affect poetically the ST poetic intention and content; image and context, and hence leads to distortion of the original message intended by the poet.

(18) فبا ت عليه سرجه ولجامه وبا ت بعينى قائما غير مرسل

Arberry
all through the night he stood with saddle and bridle upon
him,
Stood where my eyes could see him, not loose to his will.

Jones
He passed the night wearing saddle and bridle, standing
Where my eye could see him, not let out to pasture.

O'Grady
He stood the night tethered,
saddle and bridle still on him,
with eyesight
so as not to roam loose.

The *fa* is used with *bāta* to give emphasis to the original sense of the ST image that describes the poet's horse during the night. It is also used to make a link with the previous line so as to emphasise the picture already drawn by the poet. *Sarj* and *Lijām* are a horse's tack. *Qā'iman* is setting up. *Bāta bi'aynī* means to keep under control and watch. This verse shows a clear poetic *wasf* and alludes to the poet's strong imaginative power in conveying an image of his horse standing all night wearing its saddle and bridle.

The ST verse is again translated differently by the three translators **Arberry**'s translation seems quite poetic emphasising the most common patterns of English, as in "all through the night he stood with saddle and bridle upon him", which is substituted for traditional Arabic rhymes in an attempt to retain formal qualities of TL. Put simply, **Arberry's** translation conforms poetically to the TL traditional convention of the English verse. In addition, **Arberry** attempts to present the poet's voice with the aim of providing both the quaintness of TL and the roughness of its rhythm in his verse, as in "Stood where my eyes could see him".

Jones' translation seems to follow a straightforward procedure, rendering ST elements with more accuracy in a simple/comprehensible style and with less aesthetic quality. Put simply, **Jones** attempts to give direct information of ST units with a simple style so as to facilitate understanding among a certain learning group. With this in mind, **Jones** pays particular attention to the ST lexical items, which are all translated quite literally. For example, **Jones** simply uses the verb "pass" as a formal equivalence in the sense of *bāta* so as to give its direct denotative meaning. In doing so, **Jones**' attempts to retain specific aspects of the

original verse while replacing ST material with TT material in order to preserve the ST *wasf* scene. This strategy has been discussed and highlighted earlier by Catford (1965) see chapter 4.

O'Grady's translation is written almost entirely in a very different expressive form that completely abandons the traditional rules of English, and instead his verse appeared more expressive and runs smoothly exhibiting particular characteristic features such as alliteration. **O'Grady's** strategy thus exhibits a very different form of poetic arrangement breaking down the verse into short poetic units as in "He stood the night tethered, saddle and bridle still on him." This example, however, shows **O'Grady's** verse is based not on the recurrence of stress accents in a regular, strictly measurable pattern, but rather on the irregular rhythmic cadences of the recurrence of stresses of TL as in "saddle and bridle still on him" with variations of significant words, phrases and images.

(19) أ صا ح ترى برقا اريك وميضه كلمع اليدين في حبي مكل

Arberry
Friend, do you see yonder lightning? Look, there goes its
glitter
flashing like two hands now in the heaped-up, crowned
storm cloud.

Jones
My friend, can you see lightning? Let me point out to see
you its flashes in the distance gleaming like the flash of hands
[as it moves swiftly] in a mass of cloud piled up like a crown.

O'Grady
Look!
Crowning that storm cloud.
Lightning!
It flashes like a bowman's hand
Flicks arrows from his quiver.

The ST term *a-ṣāḥi* is derived from the ST word "صاحب" which literally means friend. The final *ba* is suppressed, and so remains with its own *ḥaraka: fatḥa* and *kasra*. *Barqan* is lightning, and *wamīḍ* is spark. *Lam'* is shining, and *ḥabiyy* is a collection of clouds. The poet in this verse attempts to describe the brightness of the lightning (*barqan*) by comparing its glitter and light to the flashing of two hands. With this image in mind, the three translators have attempted to achieve a similar image using proper and distinctive translation strategies.

Arberry's verse breaks down into short poetic units, and with strong stresses displaying the predominant metrical pattern. For instance, **Arberry's** words "Friend, do you see yonder lightning? Look," strongly reflect the traditional style of English. This of course is enhanced by the use of punctuation mark so as to emphasis a purely metrical pattern of early English verse.

Jones's translation is again written differently. It attempts to explain ST units but with less poetic quality. That is to say, **Jones'** gives a simple structure free of archaic words exploring ST units taking into account the ST smile image. Furthermore, **Jones** focuses on the content message of ST units in an attempt to make a literary match between the two cultural and linguistic systems.

O'Grady's strategy, however, appears to be quite poetic in expressing particular aspects of the ST poetic theme. As a common form of poetic translation, **O'Grady** resorts to organize his verse in a different technique to stress the oral verse of *Jāhiliyya* poetry, reflecting to a large extent the poet's voice.

O'Grady's strategy thus seems to provide a more expressive form of translation that takes into account the content message of the original author's thought and his deep imaginative power in describing natural phenomena. For example, in "crowning that storm cloud," is a clear expressive form with strong rhythm, which is based entirely on the words and phrases used in different form by **O'Grady**. This form appears to suggest that the meaning of the SL text is best communicated by translating it into the natural form of the TL with proper freedom. Such a technique, however, aims to render the ST image with more accuracy and more emphasis on the object described to achieve its intended purpose.

(20) يضيء سناه أو مصابيح راهب امال السليط بالدبال المفتل

Arberry
Brilliantly it shines—so flames the lamp of an anchorite
as he slops the oil over the twisted wick.

Jones
Its light giving illumination, or like the lamps of a hermit who
has been generous with oil on the twisted wicks.

O'Grady

A brilliant blaze of light
Like that of the lone hermit when he splashes oil
on the twisted wick of his night lamp.

The ST term *sanā* refers to the light of the lightning. *Maṣābīḥ* are lamps. *Amāla* is to spill and *salīṭ* is oil. *Ḍabāl* is filament, and *mufattal* is firmly and tightly twisted. This verse gives a close symbolic image describing the light of the monk's night lamps, which gives a brilliant blaze of light.

Arberry' translation attempts to render the Arabic verse with more emphasis on distinctive poetic features of the TL metrical pattern as in "Brilliantly it shines so flames the lamp" which corresponds to the syntactical metrical frame of the English. In addition, **Arberry's** translation exhibits strong rhythms with variable syllables so as to create a similar effective image. It also explores the connotational meaning of the ST image, as in "so flames the lamp of an anchorite as he slops the oil."

Jones's translation states the factual information of ST units as directly as possible to be read while learning Arabic poetry, with more attention paid to understanding its rules, techniques and even sympathy. In addition, **Jones**' translation allows a different style that illustrates the semantic contents of ST units. For instance, **Jones's** statement "its light giving illumination" is used in the sense of giving اضاءة, as a more direct rendition of the object described in the ST.

O'Grady chooses a different strategy rendering the ST verse with much freedom. **O'Grady's** verse has a moderately wide pitch and melody to serve the TL reader better in understanding the ST poetic material as in "Like that of the lone hermit when he splashes oil." In addition, **O'Grady's** translation gives literal meanings to most terms of the ST, particularly those of adjectives and nouns as in "A brilliant blaze of light," which emphasise consonant sonority and hence, involves patterns of alliteration such as the repetitive sound of /b/ in **O'Grady's** terms.

(21) ألا رب يوم لك منهن صالح ولا سيما يوم بدارة جلجل

Arberry

Oh yes, many a fine day I've dallied with the white ladies,
and especially I call to mind a day at Dāra Juljul,

Jones
Ah, many is the excellent day I've had because of [such women].
I specially remember a day at Dāra Juljul.

O'Grady
Many the long day I wasted
watching fine white-fleshed women.

Alā conveys a sense of hope and desire. It gives a sense of the poet's enthusiasm when recalling the day at Dāra Juljul, which is a small shallow pool of rain water common to the people of that time. *Rubba* means many days. *Yawmin laka min-hunna ṣāliḥ* refers to a particular incident showing the poet's happy remembrance of many such days which are symbolised by the poet as the day of Dāra Juljul. *Laka* literally means 'لك أنت' , which refers to the poet himself, and *ka* is for المخاطبة. al-Zawzanī explains this verse by stating that:

" رب يوم فزت فيه بوصال النساء وظفرت بعيش صالح ناعم منهن ولا يوم من تلك الأيام مثل يوم دارة جلجل يريد أن ذلك اليوم كان أحسن الأيام وأتمها، فأفادت لا سيما التفضيل والتخصيص . "[26]

The poet speaks about the fine day he spent with the ladies, recalling past events of his youth, and making them especial. The three translators have attempted to render this verse differently.

On looking to **Arberry's** translation, it appeared that the first half-line exhibits the characteristics of strong stressed pattern of varying length in its syllables so as to give stronger rhythms. This, in turn, makes **Arberry's** translation more poetic stating factual information of the poet's enthusiasm as to recall a past event. **Jones'** uses a very different translation strategy, which is likely to be more comprehensive to encompass various details of textual events of the ST verse, without any attempt of elegant poetry. For example, in "I specially remember a day at Dāra Juljul," embodies factual details of the poet's fine days with the women. Thus, **Jones'** translation is a more flexible process which is largely intended to present a direct explanation of the ST material, making better understanding of its composition. This is a type of translation that states a narrative within a narrative as to resemble a storyline. **O'Grady** opts for a more poetic translation, rendering ST units with more liberties and with more emphasis on the content of the ST message so to achieve a proper rendition that suits TL setting. **O'Grady** achieves this by omitting important material of ST units "Dāra Juljul". This technique was discussed by Dickins et al. state that

[26] Op. cit., p.11.

omitting important words in ST texts is unacceptable negligence.[27] Such a freedom leads **O'Grady** to organize his verse in a different way compared to the others. Furthermore, **O'Grady** simply uses the common cadences of everyday speech, which are often substituted for regular metre even if this means sacrificing familiar features such as rhyme. That is to say, **O'Grady's** strategy is a fluid and concise form of translation which conforms to none of the set rules or traditional limitations in regard to rhyming schemes. However, **O'Grady** does make the ST accessible to readers who speak a different language, live in a different place and time, and belong to a different cultural tradition. In addition, its rhythms are based entirely on the sounds of words to convey the original sense of the poet's thought as in "many the long day I wasted."

(22) ويوم عقرت للعذارى مطيتى فيا عجبا من رحلها المتحمل

Arberry
And the day I slaughtered for the virgins my riding-beast
(and oh, how marvelous was the dividing of its loaded saddle),

Jones
a day when I hamstrung my camel for the young unmarried
women, and what wonder there was in the baggage it had carried;

O'Grady
Especially that day I butchered my beast for those girls.

'aqartu is derived from the Arabic verb *'aqara* meaning to slaughter. In the above context, it implies that the poet slaughtered his riding animal for the starving ladies. *'adhārā* is the plural of *'adhrā'* meaning a maiden or a virgin. *Maṭiyya* is riding animal. The poet in this verse speaks about his adventures, recalling past experiences during the happy days of his youth. He refers to his meeting place with the virgins in Dāra Juljul. This verse displays a significant piece of *fakhr* depicting the poet's past event. This recollection of past experience evokes nostalgia and the hope of seeing his beloved. The three English translations attempt to give a similar sense of the reminiscence and glory of the *Jāhiliyya* poetry through the use of different translation strategies and techniques.

Arberry's makes use of the English pattern, which perhaps gives the key to understanding the iambic pentameter of a typical length without rhyming. **Arberry's** also gives a direct

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[27] Dickins, J., Hervey, S. and Higgins, I., *Thinking Arabic Translation: A Course in Translation Method: Arabic to English* (London and New York: Routledge), p.23.

semantic rendition of most of the expressive units of the ST as in "And the day I slaughtered," explains in more detail the actual referential meaning of the Arabic phrasal unit "ويوم عقرت."

Jones' strategy seems to be introducing the full information from the ST material but written in a different form, which is then likely to approximate the original sense of the content, paying no attention to familiar TL features such as phonic structure. **Jones's** translation is thus more direct, focusing on the subject matter of the ST to appear more subjective, accurate and even practical, particularly in explaining the ST units that facilitate understanding. For example, the expression "the young unmarried women," explaining in much detail the original meaning of the ST term *al-'adhārā*. **O'Grady** seems quite poetic and very concise, centered on the ST message, theme and topic. Such a strategy, however, gives a precise sense of the poet's thought. As a poet, **O'Grady** takes much poetic license in rendering the ST verse with the less familiar features. This makes his translation run more smoothly and hence is plausible. At the same time, **O'Grady** has compressed the line; his aim is to achieve in a modern English style the effect created by Imru'al-Qays for the original audience of the poem. Furthermore, the three translators are in agreement in providing literal renditions of most of the ST items. They all attempt to convey as closely as possible the original message of its author. For example, the ST terms *'aqartu* and *maṭiyya* are translated literally. However, with regard to the ST term, reference has already been made to the animal being killed, which is the poet's riding animal. **Arberry's** translation gives the precise sense of "راحلة الشاعر". **Jones'** gives the sense of the poet's camel جمل and **O'Grady** refers to the term as "beast". The term "beast" in British culture has a wide range of meanings and therefore should not be used for a specific animal, since it may refer to an animal which is large, dangerous or unusual.

(23) فظل العذارى يرتمين بلحمها وشحم كهداب الدمقس المفتل

Arberry
And the virgins went on tossing its hacked flesh about
and the frilly fat like fringes of twisted silk.

Jones
The women kept on throwing [on to the fire] its flesh and
fat that looked like the twisted frills of silk cloth.

O'Grady
They spent their time swapping cuts of the meat and fat, frilled
with fringes like finger-twisted silk.

Ẓalla is to remain. In this context, it gives the sense of continuity. That is to say, the poet's ladies continued throwing the flesh. The *fa* is used to introduce the result or effect of the preceding verse. This type of *fa* in Arabic is called فاء السببية أو فاء الجواب. *Al-'adhārā* are virgins. *Yartamī* means "to toss". *Laḥmi* means meat and *shaḥmin* is fat. *Hadāb* is a collective term meaning fringes. *Al-dimaqs* is silk cloth and *mufattal* is twisted. This verse is a continuous piece of fine *fakhr* reflecting the poet's adventures and happy days. Therefore, the English versions all draw a close image of the poet's self glorification, but the three translators use different translation strategies to render this verse.

Because of his iambic orientation and with the presence of regular pattern, **Arberry's** translation seems to achieve a more poetical tone of voice as in traditional English poetry. The emphasis on phonic pattern attempts to present the poet's voice to his reader. That is to say, **Arberry's** stronger rough rhythm and greater concentration of stresses exhibits splendid alliterative qualities of sounds, as in "and the **f**rilly **f**at like **f**ringes of twisted silk" Here the letter /f/ predominates, reflects the TL poetic phonics that permit strong rhythms, hence making a deliberate effort to emphasise the sound qualities. **Arberry's** process thus exploits such feature in an attempt to present traditional metre, hence creating a verse that exposes the TL rhythmic pattern. **Jones'** translation is written in a different style that provides actual details of the poet's adventures and happy days. That is to say, **Jones** begins by introducing a sequence of events that reflect the natural sight of the ladies who keep throwing pieces of flesh on the fire. This is a type of a written composition "passage" intended to describe a series of incidents, presenting to the reader the ST textual matters detail after detail. **O'Grady** uses a different form of translation that agrees with the TL culture, and hence looks very different from the others. That is to say, **O'Grady's** strategy sacrifices traditional limitations and restrictions, and the verse is organized instead according to the cadences of speech and image pattern, which is often substituted for regular pattern. This is a common type of translation which attempts to convey the real sense of the original. Beside this, **O'Grady** crafts an intimate melody from the frequency of repeated sounds, involving patterns of alliteration as in "cuts of the meat and **f**at, **f**rilled with **f**ringes like **f**inger-twisted silk". This is a noticeable characteristic observed in

O'Grady's distinctive strategy, showing how very delicate the music of the verse is.

The three translators thus attempt to use different strategies to render the ST term "العذارى". **Arberry** opts for the term "virgins" as a formal equivalent. **Jones's** gives a very lucid and direct translation, and simply inserts the term "women" as a literal translation of the term. **O'Grady** translates it differently, using the pronoun "they" with the aim of making actual sense of the ST poetic image. Furthermore, the use of the two English terms "frilly and frilled" by **Arberry** and **O'Grady** perhaps puts more emphasis on the restricted factual symbolic reference of the ST simile, hence imitating one another. This gives their translations an actual sense of the ST poetic image. Thus, in converting this image for the TL reader, both translators attempt to produce a poetic translation portraying the poet's self-glorification and happy days. Also, they both give a true account of the poet's heroic Bedouin humour associated with adventures, and hence reflecting the clear poetic *fakhr* of the poet's self-glorification.

(24) ويوم دخلت الخدر خدر عنيزة فقالت لك الويلات انك مرجلى

Arberry
Yes, and the day I entered the litter where Unaiza was
and she cried, 'Out on you! Will you make me walk on my feet?'

Jones
a day when I entered the litter, the litter of 'Unayza, and
she said, 'Woe to you, you will make me have to travel on foot'.

O'Grady
And the day I hopped up into her howdah!
She screamed:
"Damn you.
Get out of here.
Do you want me to walk?"

The ST *khidr* literally means howdah. *Al-waylāt* is the plural of *wayla*, which means woe due to adversity and disaster. This verse displays another piece of the poet's self-glories and past experience. In their treatment of the ST piece of *fakhr*, the three translators attempt to use different translation techniques as to give a close joyful sense of the poet meeting his beloved. **Arberry's** and **O'Grady's** translations are more poetic than **Jones's**. **Arberry's** translation breaks down into simple poetic units with great strong stresses that reflect considerable differences in the rapidity of its rough rhythm. That is to say, **Arberry** attempts to impose in his translation the most striking pattern of sounds from the stresses

and syllables to convey the poet's intention and hence give the reader some indication of the poet's mood, as in "yes, the day I entered the litter" that exhibits a strongly rhythmic pattern. **Arberry** thus maintains the sound pattern throughout the gentle rhythm, emphasizing the poet's intention. Therefore, one could claim that **Arberry's** verse in general is certainly rhythmic, and even metrical, since he attempts to follow a constant poetic line length, as in the English iambic pentameter.

Jones' translation takes a different form, stating a sequence of descriptions of the poet's adventures. It is written in short literary form using a very simple personal language: terms and expressions that explain a short piece of *Jāhiliyya fakhr*. This in turn establishes a new form of translation that reflects the ST author's intention and hence gives the reader some idea of the structure, theme and topic of the ST verse.

O'Grady's translation is quite different since the grouping of his words shows breaks of line, and therefore, his strategy appeared mostly a type of poetic rendition far different from **Arberry**. At the same time, **O'Grady's** process divides up the continuous utterance into different units larger than the foot. Its rhythms are based entirely on figures of sound of stressed and unstressed syllables that shows a different division of units, written in a different form as to take a different arrangement of words, and therefore it has no line length compared with the others.

With this particular arrangement of verse, **O'Grady's** larger number of words seems to depart from the regular pattern of traditional rules, as he simply resorts to employing other material, borrowed from TL culture, in an attempt to explore the connotational meaning of the ST intended verse, and therefore gives a more poetic tone of ST author. For example, **O'Grady'** uses the expressions "Damn you. Get out of here." This emphasizes the sound structure and so permits a greater number of syllables. On the contrary, **O'Grady** leaves out the ST proper name "عنيزة." This of course reflects other technique, in this case translation by omission. Moreover, **O'Grady** opts for less formal terms by using the colloquial "Damn you." *Jāhiliyya* poetry in general is based on a high formal stylistic register, and therefore should be rendered to the same standard of formal linguistic elements.

8.4.1. Concluding Remarks

The above discussion appears to give more fruitful results in understanding modern translation strategies and techniques employed by Western translators in translating *Jāhiliyya* verses of traditional society of the 6th century to the most modernist western society "English speaking society". **Arberry** tries to produce a more poetic translation. His translation strategy attempts to reflect the most common poetic pattern of English with as much of the semantic dimension as possible.

Also, **Arberry**'s translation has a unique poetic English style characterised by enjambments, structures such as strong poetic phrases, and clauses which attempt to adopt the metrical English pattern. **Jones**' strategy is different from the others since it attempts to explain ST material so as to provide a better understanding of this material. **O'Grady** is another type of poetic form of translation written in a different poetic style compared with **Arberry**. That is to say, **O'Grady** chooses to use a more common poetic-dynamic translation form that differs in many aspects. Moreover, the discussion also exhibits other issues such as the translation competence and translation performance with regard to strategic skill and strategic performance of the translators in translating from Arabic into English addressing the issue of poetic translation strategies in an attempt to improve the quality of poetic translation.

8.5. Ṭarafa's *Mu'allaqa*

8.5.1. Introduction

This chapter discusses some of the parts of three modern English translations of Ṭarafa's ode. The three translations considered here are of Arberry, Sells and O'Grady in an attempt to illustrate their translation process with regard to the type and nature of their strategies that led to the emergence of new texts in a new culture, time and place. The discussion begins by giving a simple overview of the poet and his *Mu'allaqa.*

8.5.2 The poet

Ṭarafa Ibn al-'Abd was a sixth century Arabian *Jāhiliyya* poet from the Bakr tribe, who occupied an honoured place in the field of traditional Arab poetry. His full name was 'Amr son of al-'Abd, son of Sufyān, son of Sa'd, son of Malik. Ṭarafa was one of the most literary figures of the ancient *Jāhiliyya* period. He was the youngest poet of his generation, and began composing verses from an early age.[28] His *Dīwān* is a collection of poems consisting of 657 lines that were composed during his wanderings in the desert during the "Days of Ignorance" in the sixth century.[29] His poems reflect his noble character and his simple and innocent life. The most common topics and images in his corpus are his tough domestic life, travels with his camels, his reminiscences, and his virtues such as bravery, courage, liberality, hospitality, and a hatred of cruelty and oppression.Ṭarafa *Mu'allaqa* displays various virtues. These won him high regard among the distinguished people of his time and the favours of a rich relative, and thereby restored his independence.[30] The ode reflects authentic features of early poetic traditions such as the *nasīb*, *waṣf*, *fakhr.* O'Grady notes that:

> Ṭarafa displayed his poetic talent, especially for satire of friend and foe alike, at a very early age. As he grew older his talent for invective brought on him the anger of those he satirized and led to his undoing and death at the age of twenty, which is why he is referred to as 'the one the gods loved.[31]

Ṭarafa, like Imru'al-Qays, began his ode with an elegiac *nasīb* (ll.1-10), stopping at the *aṭlāl*, recalling past experience and dipping deeply into an intoxicating reverie of recollection and reminiscences of his beloved. The latter are symbolised by the description

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[28]Arberry, A., *The Seven Odes* (London: George Allen & Unwin Ltd., 1957), pp.69-70.
[29] al-Fākhūrī, H., *Ṭārīkh al-adab al-'arabī* (Cairo: Dār al-Ma'ārif, 1951), p.95.
[30] Nicholson R., *A Literary History of the Arabs* (Cambridge: Cambridge University Press, 1953),p.107.
[31] O'Grady, D., *The Golden Odes of Love* (Cairo: American University Press,1997), p.13.

of the remains of tattoo marks on the back of a woman's hand (l.1). Ṭarafa also introduced his poem with a long striking description of his she-camel, stressing virtues originally derived from domestic situations, nomadic life, and scenes that give force and effect to the depictions. In this respect, Bauer (1998) states that Ṭarafa was a skilled poet who composed long polythematic *qaṣīdas* at a high artistic level. This is especially noticeable in the descriptive passages of his poem, which is full of original comparisons. The finest example of this is a long and famous section of 28 lines in Ṭarafa's *Mu'allaqa* in which he describes his riding camel using 24 comparisons and metaphors.[32] The attention of the reader is, however, drawn to the poet's life and character, particularly the more serious concern of travelling on a noble and fast-moving she-camel (ll. 13--40.). Accordingly, his life is seen as hard and boring, and full of anxiety and sorrowful stories (ll.48-88). However, Ṭarafa's many noble virtues, including faithfulness and loyalty, caused him to stand strong in all circumstances. His treatment of his cousin and brother exemplify his good traits and redeem his weak points (ll.69-72). Thus, Ṭarafa was able to turn his vices into virtues and earn for himself a distinguished place among the people of his time.

8.5.3. The *Mu'allaqa*

Like all *al-Mu'allaqāt* of *Jāhiliyya* poetry, Ṭarafa's *mu'allaqa* is set forth in rhymed verses and begins by describing deserted dwelling places. It is composed in *ṭawīl* metre with a unified end-rhyme that continues throughout the ode. The poet thus adopted one of the most favoured metres, the *ṭawīl* or "long metre." The *ṭawīl* metre is commonly used in early Arabic poems such as those of Imru'al-Qays and Zuhayr. Moreover, the *mu'allaqa* is rich in images describing his *nāqa* or 'she-camel'. His famous description of the *nāqa* dominates the theme of his ode. His vivid images give an insight into the Bedouin culture of the sixth century, for example in the remarkable depiction of the *nāqa*'s thighs (l.19) symbolizing the double doors of a tall palace. As Allen Roger explains:

> His companion is the she-camel (nāqah), the preferred mode of transport in such inhospitable climes but also a protector and lifeline..the complete reliance on animal traits leads to some elaborate depiction of the camel, one of the most famous themes used in his *mu'allaqa*.[33]

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[32] Bauer, T., 'Ṭarafa', in Meisami and Starkey, *Encyclopedia of Arabic Literature*. Vol. 2. (London and New York: Routledge, 1998) p.759.
[33] Allen, R., *The Arabic Literary Heritage. The Development of Its Genres and Criticism* (Cambridge: Cambridge University Press,1998), p.128.

The *mu'allaqa* describes the poet's she-camel through a series of similes (see the *wasf* verses), and therefore, it might be called an ode to the camel *par excellence*. The powerful symbolic resonance generated by the *nāqa* scene supplies the highly charged context for Ṭarafa's dispute with his brother and cousin (Ma'bad and Malik) over lost pack camels. Ṭarafa's rich use of similes creates a wide range of imagery. Such use of imagery was originally employed to describe the traditional motifs of pre-Islamic society. The description of the *nāqa,* for instance, is a strategy to reflect either an actual or a fictional event. However, the descriptive sections are also closely linked to the form and content and to other motifs of the *qaṣīda* within the entire poetic scheme. For example, the poet's glory is associated with his reproaches to his tribe, his brother and his cousin (ll.56-70). The *mu'allaqa* comprises a number of themes such as the *nasīb*, *wasf*, and *fakhr* that display Ṭarafa's poetic genius, and therefore stand as a glorification of his poetic prowess. Accordingly, the poem's themes fall under various individual categories. Al-Fākhūrī classifies these as follow:

1 -10: *nasīb* or description of traces, 'ruins of his beloved'.
11- 44: description of *nāqa* section.
45- 94: self-glorification or personal *fakhr*.
95-100: tribal *fakhr*[34].

Ṭarafa's *mu'allaqa* thus draws upon various topics and themes. It also provides a clear review of Ṭarafa's life: he tells us of his good position in the tribe, of his adventurous travels, and of his early habits of dissipation and drinking, which caused him to be cast out by the tribe (see ll.63-70). The *mu'allaqa* also provides domestic insights into the nomadic life of the early *Jāhiliyya* tribal people, recording their loyal and virtuous acts carried out for the sake of their tribes.

8.5.4. An Analysis of the English Translations of a Selection of Ṭarafa's Verses

1. *Nas*īb verses

(1) لخولة أطلال ببرقة ثهمد تلوح كباقى الوشم فى ظاهر اليد

Arberry
There are traces yet of Khaula in the stony tract of Thahmad
apparent like the tattoo-marks seen on the back of a hand;

[34]Op. cit., pp.93-99.

Sells

The ruins Khawla left
on the mottled flatlands of Thahmad
appear and fade, like the trace of a tattoo
on the back of a hand.

O'Grady

I find no lines mark her fine face,
profiled in my presence,
like tattoo-marks might emerge
from a presented hand.

aṭlāl is ruins or "traces" of the beloved's abandoned campsite. *Burqa* is a gravelly tract formed by small rocks. *Thahmad* is the name of a place familiar to the poet. *Talūḥ* means to be shiny and bright, and *washm* means tattoo-marks. The poet speaks about the beloved's ruins symbolized by the remains of tattoo marks on the back of women's hands. Translators seem to share the poet's perplexity, anxiety, and wonder over the traces of the abodes. They are in tune with what occupies the poet's heart and mind.

All three translators attempt to give a poetic translation of the ST verse using two different strategies. **Arberry** attempts to follow a regular rhythmic pattern of TL, but giving no rhyming scheme. **Sells** and **O'Grady** resort to using a different poetic form of translation, paying no attention to traditional restrictions in regard to metre and rhyme.

Arberry's translation is a type of poetic verse that takes into account formal elements of TL in regard to sounds and images. **Arberry** thus attempts to give a poetic rendition rendering of the exact contextual meaning of the ST content, paying particular attention to TL traditional poetic features such as the regular rhythmic patterns that demonstrate strong stressed syllables, as in "there are traces." **Arberry**'s translation thus conveys the distinctive artistic tone of the most common metrical patterns in English poetry, based entirely on the frequent occurrence of strongly stressed syllables. This is an iambic pentametre composed by **Arberry** so that it can approximate as closely as possible to a pattern consisting of a strong rhythm. Furthermore, **Arberry's** translation pays particular attention to the ST poetic image of the beloved's traces; this is emphasized by the use of "yet" presenting the reader with a neat line and iambic beat that keeps the line flowing smoothly, as in "apparent like the tattoo-marks seen on the back of a hand."

Sells' and O'Grady's strategy looks different, rendering the ST verse with no identifiable

metrical pattern or rhyme scheme. They attempt to organize their verses in different forms of modern English, using common patterns such as a rhythmic pattern based on the common cadences of speech. This takes account of more variable syllables, which is clearly a norm, though not an absolute rule. Thus their renditions are quite poetic and convey metaphorically the desolate abodes of the beloved. **O'Grady**'s translation exhibits the characteristic of the non-metrical pattern. The words are tied together into rhythmic units by grouping them according to common speech emphasising a particular pattern that has a strong recognized traditional device i.e. alliteration such as the repetitive sounds **/f/** and **/p/** in the chosen words. This has the advantage of being a simple and flexible verse translation. In addition, **O'Grady** produces a different poetic style, omitting the beloved's name in terms of its position in the new culture.

Sells' translation attempts to group the words in a different way, displaying an organization which tends to be a familiar form of poetic genre i.e. quatrain verse form. That is a stanza of four unrhymed line and with no regular metre. At the same time, **Sells** uses a particular division of line structure which is different from the other translators since it exhibits a great deal of variety in the arrangement of stresses and with a strong rhythmic pattern characterized by the use of alliteration, appearing in the repetitive sound /t/ as in "appear and fade, like the **t**race of a **t**attoo." This in turn reflects highly conventional motifs of the *nasīb* theme of *Jāhiliyya* poetry of early Bedouin's Arabic thought and attitude towards a loved one.

(2) وقوفا بها صحبى على مطيهم يقولون لا تهلك أسى وتجلد

Arberry
There my companions halted their beasts awhile over me
saying, 'Don't perish of sorrow; bear it with fortitude!'.

Sells
There my friends halted
tall camels over me.
saying:don't lose yourself
in grief, man: endure!

O'Grady
My friends reined close above me.
Shouted: "Be a man. Stand your ground''.

Maṭiyya is a riding animal; *asan* means sadness. This verse embodies the poet stopping at *aṭlāl* of the beloved's former abodes. It conveys to the TL reader the poet's sadness and anxiety while showing his companions around on their riding animals requesting him to stay calm and not to be anxious. The three translators have managed to render this verse, but with different strategies.

Arberry's verse is a type of an iambic poetic verse that exhibits early traditional metre so as to give a more effective verse that sounds natural to the reader. **Arberry** breaks down his verse into strongly recognizable rhythmic units that reflect a rough rhythm similar to the 16th century verse form. For instance, **Arberry's** unit "There my companions halted their beasts". This is a purely metrical pattern that consists of metrical foot of variable stresses. Furthermore, **Arberry's** verse attempts to convey the original author's sense by the weighing down of his translation with powerful vocabulary (e.g. 'Don't perish of sorrow; bear it with fortitude!'), making it conform more easily to the iambic pentameter of TT.

Sells' and **O'Grady**'s translations display the characteristics of a different form of poetic translation, giving them some freedom in grouping their verses. **Sells**' verse exhibits different groupings of words than **O'Grady**'s, the former making a deliberate effort to emphasise sound structure, so allowing the quatrain form. This of course helps to determine the regular stress patterns of the verse. In general terms, **Sells** attempts to group his words in a more distinctive form that gives a more significant aspect of verse writing in terms of the distribution of its wording system marked by the use of quatrain verse.

O'Grady's translation looks more concise and brief, portraying the original sense of the ST author. Because of his free orientation, **O'Grady** attempts to give a more expressive poetical text, rendering ST with much freedom and hence resulting in a very different construction of the verse. **O'Grady's** translation also displays a limited number of patterns occurring frequently as line ending or line beginnings which will be perceived, if only subconsciously, as recurring rhythmic units. This leads **O'Grady** to use strong stresses as in the first syllables of these expressions, "Be a man. Stand your ground." that employ a particularly expressive form of translation so as to create a close match with the ST image. Additionally, **O'Grady's** translation gives a very distinctive structure, grouping his verse differently using various punctuation marks such as colon and inverted commas.

Moreover, **O'Grady**'s translation centered basically on the ST message, paying no attention to the traditional poetic devices such as alliteration and rhyme.

(3) كأن حدوج المالكية غد وة خلايا سفين بالنواصف من دد

Arberry
The litters of the Maliki camels that morn in the broad
watercourse of Wadi Dad were like great schooners

Sells
As if, yesterday,
    the howdahs of a Malikite
was a ship, free-floating
    in the wide wadi beds of Dadi,

O'Grady
Covered camels that day break
  by the broad water currents
sailed like ships of the desert,

Ḥudūj is the plural of *ḥudj*. It means the camel howdahs that were used for the transport of women. *Khalāyā* stands for large ships, and *nawāṣif*, singular *nāsifā,* is a large broad space close to the sides of the wadi or valley. *Dad* is the name of a valley "wadi" familiar to the poet. Ṭarafa uses a metaphorical image, well known in Arabic culture, when he describes the camel as a desert ship. The poet compares the camel howdahs of his tribeswomen to the travelling fleet of ships in terms of their huge litters and transport of luggage. The translators successfully convey the ST simile by using various translation strategies in an attempt to make the comparison more effective and appropriate to the TT cultural setting.

Arberry's translation seems quite poetic and introduces the most common formal elements of TT genre writing. It exhibits a regular metre, keeps the line conforming to the TL metrical pattern, hearing the line as all iambs, as in "The litters of the Maliki camels that morn in the broad". This is enhanced by a pattern of stresses, and hence exhibits stronger rhythmic poetry results from this particular process of translation. **Arberry**'s translation attempts to present the reader with the original sense and thought of the original author.

Sells and **O'Grady** opted for a different translation strategy that looks broader, and hence reflects a far distinctive style of verse writing, with no regular metrical pattern and rhyme scheme. That is to say, it is a type of open form of poetry translation that allows a great

deal of freedom, but each of which attempts a different poetic style compared with Arberry. Furthermore, both translators have attempted to organize their texts according to the common speech of TL substituted for the regular metrical pattern and rhyme scheme of TT. Their rhythms are based entirely on the sounds, phrases and expressions rather than on the traditional units of metrical feet. For example, **Sells**' units are again grouped differently and hence reveal a distinctive poetic style of the four line stanza that reflects modern English verse translation, probably because this is the most familiar form of translation. **O'Grady**'s translation attempts to provide a more expressive text of idiomatic nature. It is written differently and with great deal of variety in the arrangement of TL elements. It has neither regular metre nor rhyming scheme. For example, the expression "covered camels that day break by the broad water currents," is obviously an idiomatic rendition exploring the hidden meaning of its author's senses. **O'Grady's** strategy thus attempts to draw an artistic image depicting the women' howdahs of *Jāhiliyya* people.

With these two different strategies in mind, **Arberry**'s translation attempts to capture the elegiac moment of the poet's nostalgia and love given by the description of the departing litters. **Sells**' use of "the howdahs of a Malikite," is a formal translation equivalent for the ST phrase حدوج المالكية which preserves the local flavour of the ST cultural aspect of the natural scene of the travelling tribe loaded with their litters. **O'Grady** gives a clear connotational meaning of the ST cultural term "*ḥudj*", showing a particular aspect: "the women's litters of the beloved's tribe on top of their camels". This in turn reflects the cultural concept of the *Jāhiliyya* travelling scene. **O'Grady**'s translation form here differs from **Arberry**'s and **Sells**'s in only one aspect: the omission of ST material, i.e. the tribal name "حدوج المالكية".

Moreover, the three translators translate the ST phrase "خلايا سفين" differently. **Arberry** gives a broader semantic rendition that explores the referential meaning of this phrase. **Sells** give a quite literal translation, whereas **O'Grady** attempts to broaden the phrase, hence allowing him some freedom. That is to say, **O'Grady** perhaps puts more emphasis on the restricted factual reference of the ST simile. His poetic expression "sailed like ships of the desert," for example, emphasises the most common and familiar means of transportation of *Jāhiliyya*, then shows a factual characteristic of the ST culture in seeing the camel as a ship, loaded with the howdahs, crossing the open spaces of the desert as a

sailing ship. This conveys symbolically the ST cultural connotation regarding the camel as a ship of the desert سفينة الصحراء.

(4) عدولية أو من سفين ابن يامن يجور بها الملاح طورا ويهتدى

Arberry
From Aduli, or the vessels of Ibn-iYāmin
their mariners steer now tack by tack, now straight forward;

Sells
The ship of an 'Adawliyyan
  or the Yemenine,
the mate tacking at times
  then bringing her around,

O'Grady
tacked as dhows
  steer and tack

'Adūlī is a tribe in Bahrain and *Ibn Yāmin* a tribal member.[35] *Safīn* is a plural of *safīna*, which is a ship. *Al-jawr* is a deviation from the right way, that is, to go down the wrong path. *Al-mallāḥ* is a sailor. *Ṭawr* is the singular of *aṭwār* and literally means one time after another. *Yahtadī* means to find the right way. This verse gives a brief *wasf* of the poet comparing travel by camel to the tacking of a ship. This in turn reflects how camels occasionally diverge from a straight path. The English translations above show different translation strategies.

Arberry's translation again reflects the common metrical pattern of English achieved by the formal elements that displays the characteristics of iambic patterns forming metrical units, as in "from Aduli, or the vessels of Ibn-iYāmin".

Sells' translation is another form of verse translation. It displays a translation strategy that involves strong rhythmic pattern, but with no rhyme scheme. That is to say, **Sells** gives a personal interpretation of the ST verse written differently so as to emphasise a common type of poetry translation that takes into account ST textual matters e.g. the love theme of ancient *Jāhiliyya*, hence permitting some freedom in handling the original material of the *nasīb* theme. For example, the image drawn by **Sells:** "the mate tacking at times then bringing her around," from to the Arabic " يجور بها الملاح طورا ويهتدى" exhibits a clear

[35] Op. cit.,p.46.

effective poetic image, hence corresponding to the image described above.

O'Grady's translation is in turn a far different expressive form of translation, intended merely to provide a stronger rhythmical pattern capable of bearing stress as in "steer and tack" that occurs frequently with less use of traditional poetic devices such as alliteration and rhyme so as to give a very different translation technique, probably the freest type that takes much freedom than **Sells**. **O'Grady** translation also omits proper names as he sees them as an inconvenience to Western readers. This is a type of translation by omission as a technique used in the modern period that attempt to give a more concise and suitable rendition that satisfies readers in general.

As a poet, **O'Grady** decides to compress the TT verse giving brief verses with short syntactic units depending largely on the ST semantic content. For example, **O'Grady's** complex symbolic image "tacked as dhows" contributes partly to the TL rhythmic pattern and permits a greater emphasis on sound. This also allows more stresses, hence giving a strong rhythmic pattern based entirely on the elements of the chosen words of TL culture.

يشق حباب الماء حيزومها بها كما قسم الترب المفايل باليد (5)

Arberry
their prows cleave the streaks of the rippling water
just as a boy playing will scoop the sand into parcels.

Sells
She cleaves the rippled waves,
bow breast submerged,
like the hand of a child at play,
scooping through the soft soil.

O'Grady
Bowlines trowel water
as scooping sand into bags
with gestures will.

Yashuqq means to break up into parts. In this context, it is used to give the sense of the dividing the sand with a playful hand. *Ḥabāb al-mā'* stands for small waves of seawater. *Ḥayzūm* means *al-Ṣadr* or "breast". *Al-mufāl* is a game played by the *Jāhiliyya* called " الفيال والمفايلة".[36] This in turn gives the sense of a gambler. This verse displays a distinctive

[36] Al-Anbārī, A., *Sharḥ al-Qaṣā'id al-Sab' al-Ṭiwāl al-Jāhiliyya* (Beirut: Abnā Sharīf Ltd., 2004), p.148.

symbolic image of early *Jāhiliyya* poetry. All three translators attempt to render this verse as closely as possible, but in different ways.

Arberry 's translation seems a more semantic-poetic rendition and pays a great deal of attention to the TL sound effects, which are based entirely on the production of a stronger rhythm, as in "just as a boy playing will scoop the sand into parcels". This also reflects the clear imaginative poetic image of the original. At the same time, **Arberry's** artistic use of compensatory alliteration of /p/ and /s/ sounds grant his verse a more common, strong and identifiable pattern governing the specific kind of speech created to serve certain poetic patterns. The translation is thus very rich in content.

Unlike **Arberry**, the other two translators give quite poetic renditions, but in different forms. Their translation processes display stylistic features very different from those of **Arberry**. In addition, both translators attempted to use more poetic as well as idiomatic expressions borrowed from TL culture in an attempt to convey the original sense of the ST verse.

Sells's translation again gives a well-organized verse structure marked by its four line stanza, which has its own poetic-style and rhythmic tone, characterised by the use of alliteration, as in "scooping through the soft soil" that gives a distinct level of rhythmic organization particularly to the sequence of stressed and unstressed syllables, but is generally equivalent to the grouping of a line into short units bounded by frequent syntactic units. **Sells**'s translation thus reveals variable stresses which are manipulated for expressive effects.

O'Grady's translation reveals the characteristic of poetic patterns very different from **Arberry**'s, but more similar to **Sells**. That is to say, **O'Grady**'s makes a deliberate effort to emphasise rhythmic pattern based on the linguistic elements of TL rather than the traditional poetic device. At the same time, **O'Grady**'s pattern permits greater freedom in the arrangement of the verse. For example, the expressions "Bowlines trowel water," and "as scooping sand into bags" are sequential rhythmical patterns that seem equivalent to each other. This involves frequent occurrences of strongly stressed syllables. Moreover, **O'Grady**'s and **Arberry**'s techniques result in translation loss. For example, at the level of denotative meaning, the use of "parcels and bags" for the Arabic المغايل بالبد still sounds

foreign. As Dickins et al., explain, "the introduction of foreign elements not present in the ST results in the loss of the cultural neutrality of the ST expression."[37]

(6) وفى الحى أحوى ينفض المرد شادن مظاهر سمطى لؤلؤ وزبرجد

Arberry
A young gazelle there is in the tribe, dark-lipped, fruit-shaking,
flaunting a double necklace of pearls and topazes,

Sells
Among the tribe is a gazelle,
  a wine-dark yearling,
shaking down the Arak berries and draped,
  string on sting, with chrysolite and pearl

O'Grady
In the camp she's giddy as a young gazelle.
 Lush lips loiter fretful.
 she taunts with pendant pearls and topaz,

Al-ḥayy means the tribe's camping place. *Aḥwā* is used as a symbolic feature to describe the beloved's image, which is like a gazelle in terms of the darkness of her eyes and lips. Furthermore, it conveys the sense "وفى الحى حبيب يشبه ظبيا أحوى فى حسن الجيد وحوة الشفتين". *Shādin* is a deer which is strong and is able to live without its mother's care. *Samaṭ* means the thread used for the arrangement and decoration of jewelry. *Lu'lu'* and *Zabarjad* are pearls and topazes. The poet in this particular verse compares his beloved's dark lips, eyelids and eyeballs to those of a young dark deer. The three translators have thus attempted to transmit a comparable image of the beloved's beauty in TL culture, paying particular attention to the ST connotational meaning. Put simply, the three English versions exhibit as closely as possible similar poetic images. Each sticks to the description of the beloved who is compared with a young gazelle, dark-lipped with a beautiful long neck. On the whole, the vivid image of the ST composed by the *Jāhiliyya* poet allows the translators to retain formal elements as closely as possible.

Arberry's translation obeys the rules of traditional English poetry. It retains the most common metrical pattern, marked by using various syntactic units with great differences in the rapidity of utterances in regards to stresses and unstressed syllables. For example, **Arberry's** first half-line gives the most common metrical pattern in English verse. That is

[37] Op. cit., p.22.

to say, **Arberry**' translation is identifying and exhibiting metrical verse whose structural characteristic fall between those of the genre we call iambic pentameter poetry and those of other kinds of language.

Sells and **O'Grady** opt for a different strategy, both rendering the Arabic verse in a similar way adapting the more common poetic strategy of verse translation. **Sells**' translation breaks the verse down into rhythmic units without missing stresses, that is, by grouping the line into a four line stanza and according to the cadences of TL common speech. This takes different form of verse, which is often substituted for rhyming verse, but with short and vertical tightly bound units. The verticality of the short lines is surely mimetic, hence dividing the verse into short units so that it reads faster. As for the content, **Sells'** translation uses natural idiomatic expressions borrowed from TL culture, for example,"a wine-dark yearling," is a close functional equivalent, serving to give a more effective image in an attempt to preserve the original sense and thought of the author. **O'Grady**'s translation exhibits the characteristics of rhythmic verse emphasising particular features, and hence creating a form of poetic translation which is less formal and more personal and exhibits a common traditional device i.e. alliteration. For instance, the expression "In the camp she's **g**iddy as a young **g**azelle" marks out a rhythmic structure of strong tones. Moreover, **O'Grady** gives extra weight to vocabulary in responding to the original cultural concepts. For instance, **O'Grady** prefers to use the term "camp" for the ST term الحى, aiming to convey the original sense of the ST message and to show the actual referential meaning of the ST verse. To **O'Grady** the term "camp" seems to convey the sense of the camp as a tribal home in *Jāhiliyya* society, and therefore familiar to the English. Compared to the other translations, **O'Grady**'s translation is more distanced from the original. He expands his verse by allowing greater freedom in adding TL material not present in the ST.

However, the phrase "she's giddy" looks vague and odd to the TL reader. Beside this, **O'Grady's** choice of the term "lush" may not convey the literal sense of the ST, since the term lush in English speaking societies denotes a luxurious place or thing.[38] Commenting on this aspect, Lefevere notes that translators of poetic texts may use obscure expressions and unusual vocabulary rather than the original author's interpretation of the ST theme.[39] This also stands as clear evidence of the use of different forms of translation, allowing the

[38] Collins, *Learner's Dictionary* 2nd ed. (Glasgow: HarperCollins, 2003), p.660.
[39] Op. cit., p.99.

translator to employ extra material either by expanding or adding material for the benefit of the reader.

(7) خدول تراعى ربربا بخميلة تناول أطراف البرير وترتدى

Arberry
holding aloof, with the herd grazing in the lush thicket,
nibbling the tips of the arak-fruit, wrapped in her cloak.

Sells
She lags. From a dune thicket
She watches the herd.
She pulls at the Arak branches
until they clothe her.

O'Grady
Princesses apart, that the herd
may gaze, blink through foliage.
Coddled in her cloak
she labials fruit orally.

Khudūl in this context refers to the female antelope who leaves her young behind to join the herd. *Al-rabrab* is a group of antelopes forming a herd. *Khamīla* is sand with plants growing in it and *barīr* stands for the fruit of the *arak* tree. This particular verse displays other moments of reminiscence, longing and anxiety. This is exemplified by the female antelope that has been left behind by the rest of the herd. Also, this verse attempts to make a direct comparison of the beloved's *jīd* to that of an antelope's long neck in terms of its beauty and straightness. This in turn portrays the poet stopping at *al-aṭlāl* of the former abodes and experiencing a fleeting moment of nostalgia about his beloved after her departure. The three translators render the above ST verse using two different strategies.

Arberry's translation adopts a particular form of poetic translation, rendering the Arabic verse quite poetically with great emphasis on TT poetic patterns. With his reader in mind, **Arberry** attempts to give a broader semantic rendition of the ST units. For example, the expression "nibbling the tips of the arak-fruit," is a very poetic rendition corresponding to the rules of English poetry with more emphasis on the formal qualities of sound and imagery, which is often tied to the traditional pattern of English.
Sells and **O'Grady** prefer to use a different form of translation, rendering the ST verse with greater freedom. However, due to the linguistic/cultural differences between Arabic and English, both translators use various terms and expressions to translate the Arabic

verse. Their translations provide close symbolic images using TL idiomatic expressions.

Sells' translation is organized in a stanza of four lines, which are mostly short to express the particular material based on TL cadences, hence giving clear symbolic images which are quite idiomatic and more poetic. For example, **Sells**' use of the English pronoun "she," which occurs three times, breaks the line into similar syntactic units, which take a simple form as in "She watches the herd. She pulls at the *Arak* branches." This gives more effective images expressed differently from the ST but with the aim of crafting a similar effect. With this form of expression, **Sells**' translation attempts to emphasis the strong rhythmic pattern based entirely on the formal elements of the TL.

O'Grady chooses to write in a very different expressive form, structuring units other than the feet, hence breaking loose from the constraints of traditional rules. This leads him to use very different terms and expressions to convey the actual sense of the poet's thought, giving more freedom in adding quite obscure English vocabulary and expressions in his verse so as to interest the reader. For example, the expressions "Princesses apart, coddled in her cloak, she labials fruit orally" reflect a distinctive and recognizable form that ignores common TL conventions such as metre and rhyme. In particular, the use of the word 'labials,' as a verb has the effect, of startling the reader.

(8) وتبسم عن ألمى كأن منورًا تخلل حر الرمل دعص له ند

Arberry
Her dark lips part in a smile, teeth like a camomile
on a moist hillock shining amid the virgin sands,

Sells
From a deep red mouth she smiles,
a camomile blossom
dew-moistened
breaking through a crest of pure sand,

O'Grady
Her lips part.
Camomile mouth
of moist crevices.
Teeth glance sun glint.
Stained with succulence
she mouths moisture.

Tabsim is smiling, and *almā* refers to a woman's dark red lips. *Munawwar* refers to the

head of a plant known as the زهرة البابونج or أقحوان when it comes into flower. *Da'ṣ* is a sand hill. *Nadin* is dampness. The poet compares the beloved's lips to the flower that glitters and shines on a clear sandy hill. The three English translations attempt to produce comparable poetic renditions that take into account TL poetic features i.e. images and sense devices as in Arberry's translation. **Arberry**'s translation emphasises the precise meaning of the original, and hence takes into account the TL features of poetic genre. For example, the expression "teeth like a camomile" emphasises the characteristic of metrical poetry with a specific point of reference that goes along with a sense of rhythm in oral expression.

Furthermore, **Arberry**'s strategy attempts to retain the formal effects of this delicate verse, giving a semi-rhyming verse as in "sm**ile** and camom**ile**". **Arberry**'s translation is thus based entirely on TL poetic elements that go from unstressed syllables to stressed which is certainly an iambic verse. This in turn, helps **Arberry** to refer poetically to the poet's image, describing the natural features of the beloved's mouth, "ثغرك المتبسم", in an attempt to bring to light the poet's sense, intention, attitude and longing. Such a strategy can create new symbolic images in a new situation corresponding to the modern English style, which is more appropriate in portraying the textuality and themes of the original.

Sells and **O'Grady** attempt to produce similar images for the TL readers using a very different translation strategy. They render the ST verse with some freedom in an attempt to introduce the clear motif of the *nasīb* theme touching on the poet's inner feelings, and hence displaying the connotational conceptual meaning of the ST's cultural features. **Sells**'s translation again breaks up the verse into simple lines, and hence gives a very smooth association of words that help to structure a four line stanza form, the most common poetic form of modern age that allows more freedom in arranging and structuring TL elements. **O'Grady**'s translation is a very poetic rendition. It breaks the line into various vertical-short clauses, and hence allows suitable arrangement of cadences consisting of characteristic segments, that is single speech sounds that resemble informal feet. For example, "teeth glance sun glint" employs a highly personal style and strong rhythmic patterns that reflect greater proportion of variable syllables. This is a common type of poetic translation, and written in a more expressive style exploring ST semantic content with more emphasis on particular aspects of the ST message. In doing so, **O'Grady's** verse attempts to break away from the regular traditional scheme in an attempt

to give a more expressive verse translation form. This is emphasised by the use of variable poetic units of more stresses, as in "Her lips part. Camomile mouth" agrees with the Arabic, particularly in evoking the poet's reminiscences of love and longing.

Compared to **Sells, O'Grady** shows a broader, complex and awkward but also rather idiomatic rendition. In this respect, Lefevere notes that a translator of poetic text sometimes attempts a more sophisticated rendition, either for the purpose of explanation or as a personal interpretation.[40]

(9) ووجه كأن الشمس ألقت رداءها علية نقى اللون لم يتخدد

Arberry
A face as though the sun had loosed his mantle upon it,
pure of hue, with not a wrinkle to mar it.

Sells
As if the sun had loosed
its robe
upon her face, glowing,
washed in light, smooth,

O'Grady
Her face radiant as though the risen sun
slapped her with his shirt.
no visible
Wrinkle.

Ridā' is used in the metaphorical sense of sunlight, and *yatakhaddid* means shrinking of the facial skin. Such symbolic images convey the factual features of the beloved's face in terms of its clearness and brightness. The use of the "و" at the beginning of the verse as a conjunction emphasises the image drawn by the poet "the brightness of the beloved's face". Dickins and Watson note the "و" occurs in Arabic as a coordinating conjunction in a various situations and contexts.[41] This compels the reader to fix his/her attention on one object: 'the purity and light of the beloved's face'. In Arabic culture, sunlight "نور الشمس" is commonly used to describe a bright face. Consider for example, the ST simile images "ووجه مثل نور الشمس - ووجه أحمر مثل لون الدم". With this in mind, the three translators render as closely as possible the ST verse using different translation strategies.

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[40] Op. cit.,p.63.
[41] Dickins, J., and Watson, J.C.E., *Standard Arabic: An Advanced Course* (Cambridge: Cambridge University Press, 1999), pp.47-9.

Arberry resorts to employing a more restricted-poetic rendition that retains formal poetic elements such as a regular metrical pattern, as in "A face as though the sun" which is a very delicate poetic rendition that exhibits variable stressed syllables. At the same time, **Arberry** exploited this feature so as to create a poetry that is certainly rhythmic and even metrical, in its own way. That is to say, **Arberry**'s translation shows signs of iambic pentametre highlighting the formal qualities of TL. This is achieved by the declamatory rhythms and rhetorical devices chosen by **Arberry**.

Sells' translation is a type of more expressive form of translation focusing on the ST message content. It gives again a simple poetic construction of four lines that allow strongly stressed syllables resulting from the great deal of variety in the organization of stresses as in "As if the sun...its robe." That is to say, **Sells**'s verse is again divided into groups of units so as to form a quatrain poetic form.

O'Grady's translation seems to follow **Sells's** quatrain form in giving a four line stanza so as to emphasise the modern organization of verse form. As a poet, **O'Grady** perhaps takes greater poetic licence in producing a more powerful translation very similar to **Sells** in terms of its poetic form, rhythmic patterns, images and an artistic tone that sounds more natural to the TL reader. Besides this, **O'Grady**'s translation provides units with more than two or three syllables as a result of combining feet into larger binary units as in "Her face radiant as though the risen sun." Put simply, **O'Grady**'s translation strategy is intended merely to provide a more irregular feet of strong rhythms and with variable syllables; his aim is to achieve in a modern poetic style the effect created by the original author.

(10) لها فخدان أكمل النحض فيهما كأنهما بابا منيف ممرد

Arberry
Perfectly firm is the flesh of her two thighs
They are the gates of a lofty, smooth-walled castle

Sells
With hard, meaty thighs,
like the double doors
of a towering fortress
With mortared walls,

O'Grady
Her legs planted like gateposts.
Firm her thighs' flesh.

The Arabic dual *fakhadān*, singular *fakhid*, literally means thigh. *Al-naḥḍ* is meaty flesh. *Munīf* is an adjective that is used to describe a palace in terms of its height. *Mumarrad* is softened, and refers to the smoothness and softness of the *nāqa's* thighs.

In this verse the poet describes his *nāqa's* physical appearance: her thighs are strong and meaty. The poet thus makes use of similes to create a subjective point of comparison. With this in mind, the three translators attempt to give a similar *wasf* by focusing on the ST's physical objects in describing the *nāqa's* fleshy thighs. The three translators attempt to give plausible poetic renditions of the ST verse.

Arberry's translation gives a strict poetic rendition relying upon traditional poetic devices such as alliteration. It begins by breaking down the line into simple poetic units. For example, the first half-line "Perfectly firm is the flesh of her two thighs," is a semantic-poetic translation from the Arabic "لها فخدان أكمل النحض" and exhibits a specific pattern of stresses as to reflect a purely regular metrical verse that depends on both stress and alliteration giving specifically the sequence of stressed and unstressed syllables. That is to say, **Arberry** again pays particular attention to his verse emphasising a particular device i.e. alliteration, for example, the repetitive letter /f/ in the above words involves a stronger rhythmic pattern, hence giving a purely regular feet.

Sells' and **O'Grady**'s translations seem different from **Arberry**'s. **Sells**'s once more gives a well organized quatrain line with a great deal of concentration on modern poetic style and linguistic elements which are similar in length. The verse begins by breaking down the line into simple poetic units using clear expressive language. For example, **Sells's** arrangement of units "With hard, meaty thighs", "like the double doors" give the characteristic of non-metrical poetry. At the same time, **Sells**' translation makes sequential stress pattern of items such as words and poetic units that seem in some sense equivalent to each other as in "meaty thighs and double doors" which reflect the ST poetic image but written in a different expressive style. This, in turn, has an arrangement of cadences which consist of characteristic segments resembling informal feet. **O'Grady's** translation is brief and concise. He resorts to compressing the line to make his verse much briefer, hence permitting him much freedom than **Sells**. It concentrates on the ST message content paying much attention to TL traditional poetic device as in "**F**irm her thigh**s**' **f**lesh," and achieves a

close dynamic poetic image corresponding to the TL cultural setting. The repetitive letter /f/ in the above words involves a strong rhythmic pattern. However, this repetitive sound is promoted to increase the level of stress. **O'Grady** has manipulated this feature for expressive effects. This leads his translation to be restricted to adhering faithfully to the physical features of the object described. Furthermore, the length of the line, the use of alliteration, the distributions of stresses and the relationship between the first half and the second half of the line all exhibit the characteristics of non-metrical pattern.

(11) لها مرفقان أفتلان كأنها تمر بسلمى دالج متشدد

Arberry
Widely spaced are her elbows, as if she strode
carrying the two buckets of a sturdy water-carrier.

Sells
Forearms that at the elbow
twist out wide,
like those of a water carrier
Lugging two full pails,

O'Grady
Her body's poise that of a balanced
Water bucket bearer.

The Arabic dual *mirfaqān* refers to the *nāqa's* elbows. *Aftalān* means strong twisted elbows. *Salmī* means a leather bucket and *dālij* is a water carrier who pulls up the leather bucket and pours it in the basin or bowl. Here, the poet attempts to compare the *nāqa's* elbows to a water carrier's. This *wasf* focuses on a comparison based on the *nāqa's* attributes. The three translators depict the *nāqa's* strong elbows as the most dominant feature to describe the strength of the poet's *nāqa,* hence giving a close symbolic image corresponding to the ST verse. The three translators translate the Arabic verse quite differently using two different translation strategies to render its poetic image.

Arberry's verse breaks down into simple clauses, at the same time attempting to follow formal patterns of the delicate English poetic style. This is achieved with the variable stresses that determine the strong rhythmic pattern. For example, his poetic image "Widely spaced are her elbows," exhibits strong regular feet which consists of variable syllables. For this reason, **Arberry** opts for a stronger rhythm that runs smoothly, reflecting as closely as possible the original thought of the author in describing his beloved's strong elbow, as in "carrying the two buckets of a sturdy water-carrier," This corresponds to the

original, but has less communicative value. As Lefevere states, "for the translator who chooses blank verse as his medium, his freedom is restricted, and indeed he often finds that he is hardly in a position to achieve any balance at all."[42]

Sells' translation gives a very plausible rendition, reading as non-metrical verse. The verse has a clear distinctive form grouping the line into a stanza of several single lines that achieves a similar poetic image based entirely on the cadences of TL elements. For example, **Sells**' poetic unit "like those of a water carrier" corresponding to the original, hence achieves a simile image in a new culture.

O'Grady goes one step further, in providing a more concise poetic rendition that looks much freer than **Sells**. This is by giving a more compressed verse. That is to say, **O'Grady** resorts to compress the line so as to produce a more concise verse with a similar effect. Beside this, **O'Grady's** compressed verse "her body's poise that of a **b**alanced/Water **b**ucket **b**earer," attempts to produce a stressed verse that exhibits a purely traditional device, in this case is alliteration in an attempt to fit poetically the TL cultural poetic sphere. This leads **O'Grady** to ignore all aspects except stress.

كقنطرة الرومى أقسم ربها لتكتنفن حتى تشاد بقرمد (12)

Arberry
Like the bridge of the Byzantine, whose builder swore
it should be all encased in bricks to be raised up true.

Sells
A build like a Byzantine's bridge –
its builder swore
to raise up brick and mortar sides
until intact-

O'Grady
Her back's a vault .. her forelegs
straight tent poles under her shoulders.
A tent's roof her forequarters.

The *ka* in Arabic is used to denote a point of comparison: "اداة التشبيه". *Qantara* is a bridge, normally made of stone. *Rabb* is used in the sense of the master. *Qarmad* stands for baked bricks. *Shād* means to build.

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[42] Op. cit., p.61.

In this particular verse, the poet attempts to draw a direct comparison of the solid body of his *nāqa* to a Byzantine bridge in terms of its unique strength, arrangement and the strong structure of its components. The three translators attempted to provide such dominant features of the poet's *nāqa's* strong parts using distinctive translation strategies.

Arberry's translation shows evidence of formal poetic features keeping the line relatively straight in following TL metrical patterns. That is to say, **Arberry** attempts to give a concise poetic rendition, showing great accuracy and a high degree of literariness in handling the ST poetic image exhibiting a common artistic tone i.e. alliteration. For example, the simile image "Like the **b**ridge of the **B**yzantine" is a literal translation from the Arabic which explores the authentic meaning of ST and hence poetically fits the TL setting.

Sells and O'Grady both opt for a different strategy. They attempt to render the ST verse with much freedom. Their translations are organized according to TT cadences of speech and image patterns rather than regular metrical schemes of TL. Their rhythms are based on pattern of elements such as sounds or words rather than the traditional units of metrical feet.

However, with regard to their translation process, **Sells** again grouped his translation in a stanza of four lines. Like **Arberry**, **Sells** gives a great deal of variable stressed pattern emphasised by the use of alliteration as in "A **b**uild like a **B**yzantine's **b**ridge- its **b**uilder swore," which is a functional equivalent to the ST object described that helps to determine the poetic units with more than two and three syllables each. It encompasses additional material such as "build" to emphasise the strong back of the *nāqa*. This term is used by **Sells** to convey the actual state of the *nāqa's* back.

O'Grady's translation attempts to render the ST units with a great deal of freedom in an attempt to convey ST elements as nearly as possible, paying no attention to the metrical pattern of TL. In addition, **O'Grady**'s translation breaks down the line into various syntactic units that encompass poetic phrases that reflect to a large extent ST symbolic image "Her back's a vault." This is a clear idiomatic as well as free poetic translation designed to give a close correspondence to the image described above.

As for the terms used by translators, the term "bridge" is used by **Arberry** and **Sells** as a functional translation equivalent corresponding to the Arabic term *qantara*. This helps them to draw their symbolic images in describing the *nāqa*'s solid body which looks like a Byzantine bridge.

In contrast, **O'Grady** uses "vault" instead, as he considers this to be a better formal equivalent to the Arabic term. His rendition is therefore quite different as it gives a broad detailed account of ST contents that emphasise ST elements. That is to say, **O'Grady's** translation tries to pack the ST elements of this line together with the next line exhibiting various aspects that describes the *nāqa* parts (see appendix B). In addition, **O'Grady's** compressed and compacted verses exhibit essentials parts of the STs such as chin's tuft, bristle, back etc. This can be seen in **O'Grady**'s version of the coming ST verse translation.

(13) صهابية العثنون موجدة القرا بعيدة وخد الرجل موارة اليد

Arberry
Reddish the bristles under her chin, very firm her back,
Broad the span of her swift legs, smooth her swinging gait;

Sells
With a red-bristle under chin,
  a back well strengthened,
long stride,
  and lashing forearms

O'Grady
Chestnut her chin's tuft.
Smartly stepping her footing.
broad spanned her lean legs
  tense as twisted tubers.

Ṣhabā is the reddish colour of the tufts of hair under the *nāqa's* chin and *'athanun* is a tuft or the hairs found on the chin. *Mūjadat Al-qarā* is the firmness and strength of the *nāqa's* back. In this verse the poet describes further specific features related to the appearance of his *nāqa*. After describing its reddish tufts he goes on to describe its strong back. The three translators again translate the ST verse quite differently.

Arberry's translation gives a more effective poetic rendition adopting the TL metrical pattern, and adhering as closely as possible to the sense of the ST presenting what is

implicit in the original. For example, **Arberry**'s expression "Reddish the bristles under her chin," is a very close poetic translation from the Arabic for the natural *wasf* of the *nāqa's* chin hair "صهابية العثنون". In addition, **Arberry**'s poetic strategy exhibits a traditional device that keeps the line more stressed i.e. the use of compensatory alliteration of /s/ sound, giving his translation strong rhythms.

Sells and **O'Grady** use a different strategy, giving a poetic translation based entirely on the ST elements, especially the *wasf* image of the poet's *nāqa*. **Sells** gives a simple and direct *wasf*, which is well organized with no fixed metrical pattern. For example, **Sells**' expression "With a red-bristle under chin," is a functional translation equivalent from the Arabic "صهابية العثنون".

Sells's process of translation lays emphasis on the solid state of the *nāqa's* back. It offers a precise image, enhanced by the use of "well" so emphasising the actual object described as in "a back well strengthened" as a functional translation equivalent to the Arabic " موجدة القرا." Yet, it restricts the meaning to the solid body of the *nāqa*, and therefore, attempts to cater for what is actually implied in the Arabic.

O'Grady's translation looks different from **Sells**. That is to say, his verse gives a lengthy *wasf* of the poet's *nāqa*, which appears long, detailed and compacted. This is a type of compressed rendition discussed earlier in chapter 4. His use of the expression "**ch**estn**ut** her **ch**in's t**uft**" is a very different symbolic image, and agrees with the cultural sphere of the TL in comparing the reddish colour of the tufts to the natural colour of the chestnut.

However, **O'Grady** opts for a more effective translation strategy in an attempt to parallel the ST *wasf* image. He borrows the TL material "chestnut" and "tuft" that exhibit a strong rhythmic pattern emphasised by the use of an authentic device, i.e. alliteration so as to give the natural colour of the *nāqa's* bristles.

Moreover, **O'Grady**'s translation exhibits other material not found in the original such as chestnut. This is of course borrowed from the TL culture to match with the previous line in an attempt to give a very simple *wasf* unit such as the reddish of the *nāqa's* hair under her chain, symbolized by **O'Grady** as the reddish colour of the chestnut, hence suiting the TL cultural sphere.

(14) وأتلع نها ض اذا صعد ت به كسكان بوصي بدجلة مصعد

Arberry
Her long neck is very erect when she lifts it up
calling to mind the rudder of a Tigris-bound vessel.

Sells
With a long neck and withers,
When she lifts them,
like a ship's bow
rising out of the Tigris,

O'Grady
Her neck's nook well welded.

The ST term *wa'atla'* refers to the *nāqa's* long neck, and *nahāḍ*, from *nahaḍ*a means raised up. *Ka-Sukkān būṣī* is the bow of a ship. The poet draws a close symbolic image by comparing the long upright neck of his *nāqa* to that of a ship's bow sailing the Tigris River. The three translators adopt different strategies to render this verse.

Arberry evidently uses a distinctive poetic strategy to render ST verse. That is to say, **Arberry**'s translation exhibits the characteristics of metrical poetry. The verse is composed with two single lines that move slowly with strong stresses like an iambic metre, as in "Her long neck is very erect," with a sequence of iambs seeking a proper adaptation of TL elements in composing *wasf* verse of a foreign culture with an ideal metrical pattern with a great deal of attention to its rhythms in terms of stressed and unstressed syllables.

Sells and **O'Grady** chose a different strategy rendering the ST verse quite poetically. **Sells** gives a very poetic as well as idiomatic rendition based not on the recurrence of stress accents in a regular, strictly measurable pattern, but rather on the irregular rhythmic cadence of target language elements. Accordingly, **Sells**'s translation gives a well organized verse written in quatrain form that looks simple and more poetic, hence exploring the ST semantic meaning as in "with a long neck and withers .. when she lifts them," corresponding to the Arabic وأتلع نها ض اذا صعد ت به . **Sells**' distinctive translation therefore allows him some freedom from traditional methods, giving him the flexibility to translate in such a way as to exhibit the characteristic of poetic rendition.

Compared to **Sells, O'Grady**'s translation shows a different organization of the verse. He compresses the TL line giving a concise and brief rendition with the aim to convey the ST

image pattern as closely as possible, as in "Her **n**eck's **n**ook **w**ell **w**elded." This example shows the advantages and disadvantages of this particular strategy in escaping from strict traditional limitations and metrical regularity. Note also the alliteration in the words chosen. **O'Grady** thus resorts to compressing the TT line, hence omitting the symbolic image of the ST. This is the sort of modern translation technique discussed earlier in chapter 4.

(15) وجمجمة مثل العلاة كأنما وعى الملتقى منها الى حرف مبرد

Arberry
Her skull is most like an anvil, the junction of its two halves
meeting together as it might be on the edge of a file.

Sells
A skull like an anvil
two sides welded
to a jutting point
like the edge of a file,

O'Grady
Her skull is an anvil.

Jumjuma is a skull, and *'alāh* is an anvil. *Multaqan* means a meeting place, and *mubarrid* refers to the bones of the skull in terms of their sharp connecting edges. In this verse the poet draws a close comparative image, giving a subjective likeness of the *nāqa's* skull, which is compared with an anvil. The three translators use different strategies to render this verse.

Arberry's translation gives a very close poetic rendition, paying particular considerations to the TL formal poetic features of English, such as imagery and rhythm that reflect a new form of poetry translation. For example, **Arberry**'s image "skull is most like an anvil" displays a strong rhythmic pattern while retaining the formal effects of this verse in an attempt to emphasise its specific point of reference وجمجمة مثل العلاة.

Sells's translation is again, a simple poetic form of translation with more expressive tone. It is arranged according to the TL elements rather than the traditional methods of verse writing. The line is simple and breaks down into short and simple clauses of equal length grouped in a quatrain form, well organized, and tight. Furthermore, **Sells** draws very simple and direct symbolic images as in:

A skull like an anvil...
like the edge of a file,

Sells's thus exhibits the characteristic of modern English poetry in terms of its arrangement of words that reflects a very different poetic form of modern English with a great deal of variable stresses. In addition, **Sells**'s translation shows great accuracy and a high degree of literariness in handling ST images. This gives a more concise image that preserves the ST explicit meaning of the referent.

Like **Sells**, **O'Grady's** translation permits him much freedom to render the ST verse with much more emphasis on the ST message content, paying no attention to traditional TL patterns of verse writing. **O'Grady's** translation is thus different from **Sells** only in one aspect. That is to say, **O'Grady** achieves a more precise poetic verse compressing the line, hence omitting important material.

Furthermore, **O'Grady** gives a simple and transparent symbolic image of the factual shape of the *nāqa's* skull. This leads **O'Grady** to compose his verse in a simple style using the pronoun "her" to emphasis the poet's sense in describing the *nāqa's* skull, hence retaining a major theme of early *Jāhiliyya* descriptive poetry with clear rhythms based on the elements of the target language.

(16) وخد كقرطاس الشامى ومشفر كسبت اليمانى قده لم يجرد

Arberry
Her cheek is smooth as Syrian parchment, her split lip
a tanned hide of Yemen, its slit not bent crooked;

Sells
A cheek like a Syrian's
Parchment, a lip
Like a Yemeni's
Untanned leather,

O'Grady
Her cheeks' skin smooth as Syrian parchment,
her split tanned hide from Yemen.
No crease. No fold.

The ST expression *qarṭās al-shāmī* refers to a soft Syrian paper. *al-shāmī* is the *nisba* adjective of *al-Sham* "بلاد الشام". The *ka* in Arabic is used as a particle of similarity. *Sabat al-Yamānī* stands for the smoothness of cowhide. Hence, the upper lip is described as the

Sabat of *al-Yamanī* in terms of its softness or"ناعم الملمس", and the phrase "قده لم يجرد" is a *ṣifa* clause for *yajrd* which means not crooked.

This verse attempts to give a very close symbolic image of the poet's *nāqa,* describing its beauty and softness. The *waṣf* is used in a metaphorical way to refer to the beloved's face, depicting its fair beauty and softness. It also compares the smooth upper lip to Yamānī leather in terms of its clearness and softness. The three translators attempt to provide as closely as possible direct poetic renditions.

Arberry's version again takes into account the formal poetic features of TL. At the same time, it gives a very different arrangement of stresses, giving iambic pentametre verse with strong rhythmic elements, as in "Her cheek is smooth as Syrian".

With this particular strategy in mind, **Arberry's** distinctive form of modern poetic translation introduces the iambic line and decisively marks the course that poetic translation into modern English would take. For instance, **Arberry** translates the ST " وخد كقرطاس الشامى" quite poetically with much more emphasis on the semantic content of the object described, hence reflecting a close point of comparison which corresponds to the ST smile image. This is an example of Newmark's semantic translation strategy as discussed in chapter 4. Newmark believes that expressive texts should be translated in a more semantic manner, rendering them as closely to the semantic and syntactic structures of the TL as possible.

Sells and **O'Grady** resort to using a translation strategy allowing much more freedom in handling the ST message content. **Sells**' translation gives consistency in grouping the TL components, attempting to follow a four-line order in the arranging of his verse. In addition, **Sells'** translation exhibits characteristic of literal rendition, as in "A cheek like a Syrian's Parchment." This agrees with Baker's view, who argues that the translation process should start with simple words and phrases rather than with the text as situated in its cultural context.[43]

O'Grady's translation again looks very expressive, and hence exhibits a more poetic rendition, particularly in its simile image. That is to say, **O'Grady** attempts to add extra

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[43] Baker, M., *In Other Words: A Course Book on Translation* (London: Routledge,1992), pp.6-13.

material, such as the English phrase "skin smooth". This in turn, reflects the literal sense of the poet's intention in describing the beauty of his beloved's face. For this reason, **O'Grady**'s strategy appears to preserve the cultural aspects of the ST comparison image, where the beloved's cheek is compared to Syrian parchment which resembles smooth and soft paper.

However, while common objects and words usually have a direct translation, the physical description of objects allows a lot of room for translators to convey close poetic comparisons to convey the ST motifs of the poet's *nāqa*. This vision is advocated by Newmark who states that "the translation of objects is usually more literal than that of qualities and ways of moving."[44] Moreover, **O'Grady's** translation exhibits also rough rhythms formed by the simple use of personal as well as short sentences so as to give a strongly stressed verse, as in "No crease. No fold."

(17) وعينان كالماويتين استكنتا بكهفي حجاجي صخرة قلت مورد

Arberry
Her eyes are a pair of mirrors, sheltering
in the caves of her brow-bones, the rock of a pool's hollow,

Sells
Eyes like two mirrors
Sheltered in the rock
browbones's caves,
two carved-out pools,

O'Grady
Mirrors those eyes
her brows shade;
sockets of rainwater, dust-clear.

Istakanna literally means placed in. It is derived from "كن", plural *aknān* "اكنان" or a*kinna* 'اكنه'.[45] *Qalat* is the rainwater found in hollow rocky spaces on the hills known to Arab people as "قلتت ماء". This verse symbolically refers to the anatomical parts of the beloved. It describes the beloved's eyes using a comparative poetic image "eyes like two mirrors". The poet thus compares the beloved's eyes to mirrors and then to pools of water in terms of their pureness, clearness, and brightness. In addition, he also describes them as hollowed

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[44] Newmark, P., *A Textbook of Translation* (London: Prentice Hall International, 1988), p.72.
[45] Wehr, H., *A Dictionary of Modern Written Arabic* (Urbana, IL: Spoken Language Services, Inc., 1994),.p.986.

caves in the rock.

All three translators have attempted to translate the above ST verse quite poetically with a high degree of accuracy and great literariness, sticking as closely as possible to the ST image in describing the beloved's clear shining eyes.

Arberry's translation serves as an example of a common metrical pattern in English, keeping the line flowing smoothly into iambic pentameter lines. This requires the adaptation of words and rhythms proper to the sense contained in them, giving a strong rhythmic pattern. For example, **Arberry**'s symbolic image "Her eyes are a pair of mirrors," describes the natural object to give the sense of shining, it also exhibits strong rhythmic patterns, as in "pairs of mirrors," which reflects diversity of syllables. This in turn gives a clear simile image using the term "pair" to replace the Arabic dual form "عينان كالماويتين."

Sells' and **O'Grady's** translations exhibit other poetic strategies, rendering the ST verse with much more freedom. **Sells** translation is simple, neat, and organized differently. It attempts to use a more common form of verse writing, but with use of unusual vocabulary as in "browbones's caves." **Sells**' process also attempts to keep the original connotative meaning of the ST image symbolically using proper English terms which suits the TL cultural setting, but without resorting to the use of traditional methods. **O'Grady's** translation is much freer than **Sells.** He achieves a superior density of expressions and with simple authentic tones marked by acoustic features of his distinctive poetic style as in "Mirrors those eyes" and "dust-clear." These in turn create new images reflecting as closely as possible the ST images with regard to their content and artistic tone, enhanced by the personal rhythm created by the translator.

To conclude, the three translations render as closely as possible the original metaphorical image of the beloved's two eyes, seeing them as mirrors. This in turn reflects the poet's sense in viewing his beloved's two eyes like glittering mirrors.

(18) ا ذا القوم قالوا من فتى خلت أننى عنيت فلم أكسل ولم أتبلد

Arberry
When the people demand, 'who's the hero? I suppose
myself intended, and am not sluggish, not dull of wit;

Sells
When the tribe seeks a young man
That is fearless, I think it is I
They mean, I do not hang back
in addition, I don't stand stupid, gaping.

O'Grady
Which of us is the hero?
Me! Of course!
I whip. I'm away at a gallop.

The Arabic term *khltu* implies a mean person. The phrase *Fa-lam aksal* means someone who is not slothful and lazy; and *wa-lam ataballad* means someone who is not dull-witted and not slow in time of danger. In this verse, the poet praises himself, emphasizing his poetic diction, hence espousing self-glorification and prowess. In addition, the poet tries to describe his character and fame, marked by his strong self-belief, his daring and fearlessness, nobility and goodness, dignity, courage and dynamism. The three translators attempt to render this verse using very different strategies.

Arberry's translation presents a familiar pattern of English poetry so as to create a close poetic rendition, paying particular attention to the English poetic elements such as sounds and imagery. The line moves slowly and governed by punctuation marks to achieve a more poetical tone of voice, as in "When the people demand, 'who's the hero? I suppose." This leads **Arberry** to lay greater emphasis on the poet's message, creating a new verse that corresponds poetically to the new culture, but in a different time and place. Furthermore, **Arberry** exploits this aspect of *Jāhiliyya* poetic *fakhr* in an attempt to present a piece of English poetry with regular metre and with strong rhythmic patterns.

Sells and **O'Grady** both prefer to use a more expressive form of translation that conveys the original thought, sense and attitude of the original author. **Sells**'s translation uses a translation form that focuses on the message rather than the form. It agrees with the TL culture, and hence looks very different from the others. He opts for a quatrain, organizing the verse in a stanza of four lines and according to TL components rather than traditional rules, but with great deal of variety in the arrangement of stresses, as in "I think it is I, I do not hang back, I don't stand stupid." Furthermore, **Sells's** translation allows him some freedom using repeated personal pronouns. That is to say, **Sells'** repetitive pronoun "I", emphasises the poet's character and fame. This in turn gives the various merits of the

poet's virtues, thereby showing one aspect of the ST literary theme i.e. the *fakhr* of early *Jāhiliyya* poetic techniques.

O'Grady's translation uses a different structure using a similar strategy as that used by **Sells**. That is to say, **O'Grady** attempts to group his verse into three single lines of different length, hence shows different breaks of line that exhibit no regular metre and rhyming scheme. In addition, **O'Grady's** poetic translation runs smoothly, paying particular attention to the connotational meaning of the ST poetic image, and sticking to the actual expression of the poet's voice: "Me! Of course!." This, in turn, demonstrates the poet's self-belief, which is enhanced by the use of punctuations such as exclamation marks that divide his verse into short sentences so as to give a rough stressed pattern of the first syllables, hence stressing the poet's positive declaration as someone who stands with his tribe when facing danger.

(19) ندامای بیض کالنجوم وقینة تروح علینا بین برد ومُجسد

Arberry
My boon companions are white as stars, and a singing-wench
Comes to us in her striped gown or her saffron robe,

Sells
Where the faces of drinking fellows
blaze like stars,
and evening brings among us a singing girl
in a bodice and saffron scented gown,

O'Grady
and a singing girl pouring wine for us.
Her skirt dyed saffron,

Nudāmā is the plural of *nadīm* and means a drinking companion. *al-Qayna* is a serving girl who dances and sings. *Burd* means garment and *mujsd* describes the smell of the dyed robe of the serving girl. Here the poet attempts to give a direct poetic image giving a clear personal *fakhr* praising his companions and their social status as noble people. This is emphasised by the ample *waṣf* of their shinning faces, to be compared with stars " بیض كالنجوم" in terms of their brightness and glittering appearance, hence reflecting their noble character.

Culturally speaking, the term "بیض" in early Arabic societies reflects a deep connotational

meaning of people's shining faces, since it gives the sense of liberated people who enjoy a good reputation and fame. Therefore, the three translators have attempted to produce close renditions using different translation strategies and techniques in order to achieve authentic images.

Arberry's translation breaks the line into various syntactic units with a great variety of stresses. For example, **Arberry's** expression "My boon companions" exhibits metrical feet, which consists of both unstressed and stressed patterns of its syllables so as to craft for the object described. This reflects the clear artistic tone drawn by the image provided as in "white as stars." This is a literal translation from the Arabic "بيض كالنجوم" and gives a stronger rhythm hearing the line as all iambs, and hence a purely metrical verse results from this particular translation strategy. With this poetic strategy in mind, **Arberry's** poetic unit certainly exhibits strongly rhythmic elements emphasising a stable poetic line.

Sells again, uses a different translation strategy introducing ST verse in a different form of verse writing, which is likely to be a more expressive translation form, and hence consists of various idiomatic expressions. For example, **Sells**' two expressions "Where the faces of drinking fellows" and "blaze like stars" give different arrangement of stresses. In addition, **Sells** attempts to convey as closely as possible the deep connotational meaning of the ST poetic image. This leads **Sells** to render the ST verse with much freedom and with more emphasis on the content of the ST message, but paying no attention to the metrical and rhyming rules of that language.

However, such freedom leads **Sells** to organize his verse in a way different from the others. **O'Grady** chooses a different arrangement of TL words. His translation begins by introducing a brief and concise poetic image centred on the message content rather than the form, paying no attention to the most common metrical patterns of English. For example, **O'Grady's** words "and a singing girl pouring wine for us," exhibit a simple piece of poetic verse written in a different form that permits much freedom in constructing its linguistic elements. Furthermore, **O'Grady**'s translation exhibits also other techniques beside. That is to say, **O'Grady** resorts to omitting some important material i.e. the ST subject "تداماى" and the point of comparison in "بيض كالنجوم". Such a technique leads **O'Grady** to compress the line so as to create a more effective verse that stands on its own, hence corresponding to the TL cultural setting.

(20) كريم يروى نفسه فى حياته ستعلم ان متنا غدا أينا الصدى

Arberry
I'm a generous fellow, one that soaks himself in his lifetime;
you will know to-morrow, when we're dead, which of us is the thirsty one.

Sells
A generous man quenches his soul
  while he is still alive:
you will know when we are dead
  Which of us still thirsts?

O'Grady
I will drink my fill of life while there's life in me.
    The thought of death terrifies,
but you'll know tomorrow when we're all gone
Who went out thirsty?

Karīm is an adjective that literally means a generous man. *Yarwī*, from *rawiya*, means to drink one's fill. *Al-ṣadī* is a thirsty one. This verse shows the poet praising himself for seeing life as a matter of joy. He drinks wine to satisfy his soul, as he fears that there will be too little drink after death.

The three translators have attempted to render the ST verse with much detail using different translation strategies in an attempt at demonstrating the poet's life style.

Arberry's translation often provides short sentences separated by punctuation marks. It also stresses strong rhythms and has a strong effective tone as in "I'm a generous fellow" and "you will know tomorrow." Here **Arberry** introduces the characteristics of formal metrical verse with strong stresses. Furthermore, **Arberry** no doubt imagined the poet's voice, which is a self-declaration and proficiency. This leads **Arberry** to organize his verse in a way different from the others. This is an attempt to create a regular pattern as that used in the sixteenth century, probably blank verse see Lefevere (1975).

Sells' translation attempts some freedom in the arrangement of words. That is to say, **Sells** again breaks the line so as to produce a poetic form corresponding to a modern poetic style which is more appropriate in portraying the texuality of the ST.

O'Grady chooses a different strategy in rendering the ST verse with great freedom, arranging his verse differently from the other translators. **O'Grady** also allows a great deal

of freedom so as to compose a more expressive poetic line, and thus perhaps reflects to a large extent the ST poetic image as closely as possible, as in "I will drink my fill of life while there's life in me." **O'Grady's** verse is thus organized according to the speech units and image patterns of TL rather than the regular traditional metrical scheme. However, taking the ST poetic theme "*fakhr*" as a point of departure, all three translators have attempted to explore the deep connotative meaning of the poet's sense and thought.

(21) أنا الرجل الضرب الذى تعرفونه خشاش كرأس الحية المتوقد

Arberry
I'm the lean, hard-bitten warrior you know of old,
intrepid, lively as the darting head of a serpent.

Sells
I am the thin one.
You know him,
Quick as the head
of a darting serpent ,

O'Grady
I'm still that lean, tough, hard-bitten
young fellow you knew in the past,

'aḍrb is a slim strong person. *Khashāsh* is a courageous and daring person, and *mutawaqqid* is a lively feeling or awareness. The above verse presents a good example of the poet's self-glorification associated with the social elements of nostalgia, jealousy and Bedouin *Jāhiliyya* enthusiasm. It reflects the harsh life of its author. This occurs as a form of rebellious individualism by using different pronouns and expressions.

With this in mind, the three translators attempted to use different translation strategies rendering this verse quite poetically, thereby portraying a significant theme of the *Jāhiliyya* poetic tradition, which is the poet's personal glory, accompanied by his merits, rebelliousness, and virtuous behaviour towards his tribe.

Arberry's translation attempts to retain the formal features of the TL in handling the ST. The line is broken down into short and simple syntactic units with a great density of images. This can be attributed entirely to the TL style, which hence stands on its own. **Arberry** tries to emphasise specific points of reference to compensate for the lost rhyming scheme of the ST.

Furthermore, **Arberry's** translation breaks the line into various syntactic units and with formal feet that exhibits pattern of stresses, for example, **Arberry**'s statement "I'm the lean, hard-bitten warrior you know of old" is a close equivalent to the Arabic ". أنا الرجل الضرب الدى تعرفونه" It reflects a direct poetic image which consists of the characteristic of metrical poetry that takes into account the ST poetic *fakhr* image, hence, exploring the semantic meaning of the original and with more emphasis on its effective elements so as to create a stronger rhythmic verse of regular feet which mostly consists of variable syllables (e.g. unstressed and stressed syllables).

Sells's translation begins by breaking down the line into simple syntactic and semantic units that introduces simple arrangement of words based entirely on the TL elements. That is to say, **Sells'** verse is organized into units of words and phrases that reflect to a large extent the ST poetic feature as in:

I am the thin one.
You know him.

In the light of this process, **Sells** attempts to keep the original denotative meaning of the ST image so closely using different terms which suit that culture in referring directly to the poet's character and fame.

O'Grady's translation is poetic and hence a quite expressive type of poetic translation that allows a large amount of freedom. It also attempts to convey the poet's personal motifs and attitude, using the freest form of translation, unrestricted by traditional methods. The verse is divided into simple statements based on TL elements that give strong rhythms, thereby displaying a significant theme of early *Jāhiliyya* poetry. For instance, **O'Grady's** personal expression "young fellow you knew in the past," is another form of poetic translation that allows a great deal of freedom in conveying the original theme.

However, **O'Grady's** translation displays a considerable loss of textually and culturally relevant features. A very simple example is the omission of the symbolic image i.e. خشاش كرأس الحية المتوقد. This represents a crucial loss of textual effects. In general, translation should concentrate on the realistic aim of reducing translation loss, rather the unrealistic one of seeking the ultimate TT.

(22) إذا ابتدر القوم السلاح وجدتنى منيعا إذا بلت بفائمة يدى

Arberry
When the tribesmen hurry to arms, you'll surely find me
impregnable, let my hand but be gripping its handle.

Sells
When men of the tribe
rush for weapons,
you'll find me,
hand around the hilt, unassailed.

O'Grady
ready to revenge with the single stroke.

Ibtadara is to rush to get ahead. *al-silāḥ* is a weapon. *Manī'* means to stop and prevent attack or danger. In this context, the poet's image conveys the idea of strength and unassailability giving the sense of "يقف كحاجزمنيع امام المخاطر" in facing danger. The phrase *bi qā'mat yadi* means to fight earnestly. This verse shows the poet's enthusiasm, courage and prowess in defending his tribe and facing danger. The three translators translate this verse differently using different translation strategies.

Arberry's translation presents a familiar pattern such as a regular metrical scheme of English. It also exhibits specific poetic features i.e. images and rhythmic patterns. At the same time, **Arberry** exploits this feature so to create a purely metrical poetry that is certainly iambic, which perhaps gives the key to understanding the pentameter.

Also, **Arberry** has also managed to keep his line relatively straight sticking to the implicit meaning of the ST units, making his translation more poetic, as in "you'll surely find me," is a functional equivalent to the Arabic "وجدتنى."

Sells's translation strategy appears different. It displays a distinctive form that involves a strong stressed pattern. It is centred on the meaning of the ST message, as in "when men of the tribe... rush for weapons." **Sells** seems to divide the line into simple units (e.g. a four line stanza) giving a very smooth association of words that help to structure his verse in a different translation strategy.

O'Grady's translation looks quite poetic, brief and concise. He resorts to compressing the line to make his verse much briefer, hence permitting him much freedom in omitting some

important material of ST such as "القوم السلاح".

O'Grady's translation therefore, ignores some important material of the Arabic. This might be for stylistic reasons. The line thus shows a clear and simple arrangement of words written in a single line so as to give a more precise form of translation that clearly sounds different. There is a significant loss of textuality, which affects the general theme of the original. With these individual strategies in mind, the three translators above have attempted to produce poetic renditions, but with different poetic aspects.

8.5.5. Concluding Remarks

As may be seen, the above discussion has shown some poetic strategies that appeared to be the most preferable ones recently used by western translators in dealing with Ṭarafa's verses. It also shows various techniques in rendering ST poetic units that reflect to a large extent some modern translation techniques outlined above (see chapter 4 under 4.4.8). With this simple outcome, the discussion in general displays two common strategies, but with different techniques. This makes the translation process vary from one translation to another. In a word, each translator has adapted the most suitable strategy and techniques to the requirements of TL readers and used it everlastingly.

8.6. Labīd's *Mu'allaqa*

8.6.1. Introduction

The primary aim of this part of this study is to investigate and explore the actual translation strategies employed in the English translations of Labīd's verses. The English translations discussed and analysed here, are of Arberry, Sells and Jones.

By comparing the three translations, an understanding and exploration of the nature of the translation strategies can be made. Previous to the analysis and discussion of the English translation, an overview of the Arabic ode under discussion and its author is presented so that we can give a clear overview and understanding of the nature of this ode.

8.6.2. The poet

Labīd was one of the most distinguished *Jāhiliyya* poets of *al-Mu'allaqāt* of the sixth century AD. Although he writes of desert life from personal experience, he takes great pleasure speaking with a kind of speculation and description of *Jāhiliyya* nomadic life and sets different values on the various sections of his ode. He belonged to the tribe of Banū 'Āmir and his full name is:

> Abu'Aqil Labīd al-'Amiri, son of Rabi'a, son of Malik, son of Ja'far, son of Kilab, son of Rabi'a, son of 'Amir, son of Sa'sa'a, son of Mu'awiya, son of Bakr, son of Hawazian, son of Mansur, son of 'Ikrima, son of Qais, son of 'Ailan, son of Mudar.[46]

As a poet and a tribal elder, Labīd survives with the last generation of the pre-Islamic Arab poets. Bauer explains that Labīd was:

> [o]ne of the most important poets from the time of the Prophet. Born in pre-Islamic times as a member of one of the leading clans of the tribe 'Amir ibn Sa'sa'a, he was repeatedly engaged in diplomatic and political affairs. As his poetry displays a deep religious sensitivity, there is no reason to doubt reports according to which he became a pious Muslim. Less credible is the assertion that he stopped composing poetry after having embraced Islam, saying that the Koran would render poetry dispensable[47].

Labīd made his reputation as a poet early in his life, and he achieved the status of a wise man in his own right, as well as that of a poet in complete command of his art. Stetkevych states that his fame rests on some of his *qaṣīdas*, the most famous being his *Mu'allaqa*, and on his laments for his brother Arbad, in which he pays more particular attention to the unity of the poem than most of his contemporaries.[48] Labīd was a great painter with words and he could infuse little objects with life, create wonderful poetic images and leave the reader with pleasantly intimate sensations. His poetry afforded him a place alongside Imru'al-Qays, Ṭarafa and others, demonstrating the recognition of his talent and aspired to be counted among the great. During his lifetime, the prophet Muḥammed was born, and at the age of ninety, Labīd converted to Islam.[49] Bauer adds that:

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[46] Arberry J., *The Seven Odes* (London: George Allen & Unwin Ltd. 1957), p.121.
[47] Bauer, T., 'Labīd', in Meisami and Starkey, *Encyclopedia of Arabic Literature*. Vol.2. (London and New York: Routledge, 1998), pp.460-61.
[48] Stetkevych, S., *The Mute Immortals Speak: Pre-Islamic Poetry and the Poetics of Ritual* (Ithaca and London: Cornell University Press, 1993), p.8.
[49] Ibid.

> His poems often display a reflective mood and show his susceptibility to the tensions and changes of his time. In some of his poems, one finds ideas close to the Koranic concepts, such as the praise of God and submission to God's will.[50]

The early poems in his collection reflect upon the past and dwell on vivid memories of his earlier *Jāhiliyya* life, and as the memories unfold from the poetic vision, they become imbued with the deep sense of humanity that pervades all existence so that Labīd's work acquires a further dimension of universality. As a Bedouin, Labīd acquired knowledge learnt from his experience of the world, helping the needy and sharing what he had with the poor, which advocated the social morals in *Jāhiliyya* worldly life. He had a reputation for composing verse which uses language rich in original poetic imagery and which leaves the reader with a deep sense of warmth, intimacy and ecstatic satisfaction.

As a Muslim, he made his reputation as a religious man, and recognized a higher power as the dispenser of virtue. Some critics hold that following his conversion he stopped composing verses, saying that Allāh had given him the Qur'ān instead. These critics emphasise that his religious poetry echoes the Qur'ān, and that it was in these verses that he took most pride and was therefore called "The Man with the Crooked Staff."[51]

Furthermore, Labīd plays an important role as a politician and diplomatic: he was a prominent member of the delegation which went to Medina to arrange the terms on which his tribe and others that were closely related would adhere to the new political confederation based on an acceptance of Muḥammed's claim to be the Messenger of Allāh.[52] Abudeeb was able to suggest a conclusion for the poet's views and vision of life and death: that the world, in the eyes of the poet, is "a universe of contradictions and paradoxes", and every object in it moves between death and life.[53] Labīd's views provide a note of human sentimentality in his ode: it refers symbolically to the desolate and deserted abodes. This, of course, evokes the closely-related elements of life, death, and love. In addition, his deep speculations on fate, his own life, his love, his dreams, and the way things were reveal his attitude towards human nature.

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[50] Ibid., p.461.
[51] O'Grady, D., *The Golden Odes of Love* (Cairo: American University in Cairo Press, 1997), p.27.
[52] Ibid.
[53] AbuDeeb, K., "Towards A Structural Analysis of Pre-Islamic Poetry." *International Journal of Middle East Studies*, vol. 6, 1975, pp.148-184.

8.6.3. The *Mu'allaqa*

Labīd's *Mu'allaqa* moves through the same traditional series of themes and employs a rich poetical structure and diction. It also displays series of images and topics that present a strictly determined poetic structure. It is composed in the *kāmil* metre, in which the basic pattern, repeated three times per hemistich yields the *kāmil* metre: متفاعلن متفاعلن متفاعل. This metre is much admired for its melodious flow. Like *al-ṭawīl* it is very extensively used by the Arabs for all kinds of poetry, with a single end rhyme that remains the same throughout the *Mu'allaqa*.

Labīd's *Mu'allaqa* has a rhyme that repeats the nominative ending and the feminine pronominal suffix (*hā)*. The rhyme (*hā*) results in a distinctive feature of the poem. Sells notes that the syllable *hā* is often the feminine or plural personal pronoun, but it is often used in this poem in a vague referential sense, setting up an interesting, non-personal sense of 'its'."[54] This means that each line must end with *hā* to serve the unification of the rhymed verse (see appendix). As a result, the rhyme is very prominent and almost every line is a cluster of clauses. Such a distinctive rhyme, together with its length, shows the poet's ability to compose rhyming poetry and his skill in preserving the same rhyme throughout.

Furthermore, Labīd's *Mu'allaqa* exhibits a very flexible poetic style, based on the nature and circumstances of oral composition. It commences with a description of the beloved's old ruins. The ode is divided into various sections.

Stetkevych describes the divisions as follows:

> Labīd's ode opens with a long section of *nasīb*, that comprises a description of the ruined abodes (verses 1-11) followed by the departure of the women, among them is the poet's inamorata, Nawar. The departure (21-54) exhibits the description of the poet's she-camel, through various extended similes (28-35) and the oryx cow bereft of her calf and pursued by hounds and hunters (36-53). The *fakhr* (55-88) contains a drinking scene (57-61), a description of the poet's battle (63-69), the gambling over the slaughtered camel and subsequent feast (73-77). It concludes with the poet's self and tribal praise (78-88).[55]

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[54] Sells, M., *Desert Tracings: Six Classic Arabian Odes* (Middletown and Connecticut: Wesleyan University Press, 1989), p.34.
[55] Op. cit., p.9.

With simple background, the *Mu'allaqa* pictures the former abodes of the beloved associated with the poet stopping at the *aṭlāl*, recalling past experience as evocative of longing and nostalgia. The poet's heart is moved by reminiscences of the deserted abodes emphasised by this image "فمدافع الريان عرى رسمها" in terms of its running water and floods. It also displays the poet's painful recollection of the beloved as he questions the desolate abodes (l.10). This briefly introduces the *nasīb* section. In addition, the *waṣf* picture of the poet's *nāqa* (l.24) is another theme that has deep connotations denoting the love of and longing for a woman. Hence, it portrays the poet's inner feelings, views of life, and his personal attitudes towards humanity. Furthermore, the *Mu'allaqa* also moves to describe the poet's longing stopping at the beloved's old encampment. It recalls past experience of love and contains a group of parallel oppositions that connect to one another in their expression of duality and conformity. These reflect Lābid's attitude regarding human relationships. Although it lacks the dramatic concentration that is found in Imru'al-Qays, it offers plenty of imaginative as well as philosophical images. For example, the wild deserted traces of the beloved's abandoned abodes, human relationships including feelings and attitudes, man and woman, "the lover and the beloved", "mother and child", and "the wild ass, who lost its little calf" as expressed in verse 24. All these reflect human life and attitudes with regard to the subject of life and death.

Finally, the *Mu'allaqa* concludes with a series of moralized political *fakhr*, both personal and tribal, with a pithy and magnificent description of the glories of his tribe. These also reflect the tribe's moral values.

In general, it also exhibits a statement of the true Bedouin world's view and displays to a large extent the noble character of the author as a tribal elder person held in a high place of regard.

8.6.4. An analysis of the English translations of a Selection of Labīd's Verses

1. *Nasīb* verses

(1) عفت الديار محلها فمقامها بمنى تأبد غولها فرجامها

Arberry
The abodes are desolate, halting-place and encampment too,
At Mina; deserted lies Ghaul, deserted alike Rijam,

Sells

The tent marks in Minan are worn away,
    where she encamped
and where she alighted,
 Ghawl and Rijam left to the wild,

Jones

There is almost no trace of those abodes, either halting-place
or longer encampments, at Mina, and Ghawl and Rijam have
become desolate,

'afat al-diyār gives the sense of effacement and desertion. The term *'afat* consists of the verbal root "عفا" in the past form so as to serve the subject pronoun "ت" so to form one word "عفت" and *al-diyār* indicates the beloved's places "abodes". *Maḥall* is a place of residence, and *Muqāmah* is a former camping place of the tribe. The Arabic pronoun *hā* thus refers to the beloved's dwelling places. Mina, Ghawl and Rijam are all place names, and *ta'abbada* means to become wild and deserted. This verse shows the poet stopping at the *aṭlāl* of the beloved's tribe. The traces reappear differently: over time they have become wild and deserted. The three translators attempt to render the ST verse quite differently.

Arberry rendered this verse quite semantically, ensuring that his own verse conformed to the TL metrical pattern without the use of rhymes. The line is divided into various enjambments so as to guarantee a better poetic style that fits the TL rules. For instance, **Arberry's** unit "The abodes are desolate" exhibits strong rhythmic pattern of its first syllables, hence portrays the semantic content of the poet's message. In form, he tries to keep the metrical pattern of the TT, and in language he attempts to paint a picture that closely resembles the original.

Sells's translation is written in a very different translation form of modern English poetic translation. The line is broken down into a stanza of four single lines that move slowly so as to form a quatrain verse, ignoring the traditional poetic devices (e.g. alliteration, or the assonance of TL). Put simply, **Sells** allows himself poetic licences in handling the ST verse, rendering its content with much more freedom, paying particular attention to the stressed patterns. For example, **Sells'** unit "The tent marks in Minan are worn away," represents a modern English verse writing that shows a great deal of variety in the arrangement of stresses. However, **Sells's** terms as in "tent marks," attempts to provide an intelligible link across the culture gap for his readers. That is to say, **Sells's** distinctive poetic strategy

reflects an original aspect of ST culture that is distant in time and space, hence presenting a clear image of early Bedouin society whose members lived in tents.

Jones's translation is structured differently with a simple and clear linguistic style. That is to say, **Jones** simply provides a very lucid and straightforward rendition. It is written in much detail exploring ST content as in "There is almost no trace of those abodes." This is an exegetic translation written in a different linguistic style that attempts to provide factual information from the ST verse. Unlike **Arberry's**, **Jones'** translation is centred on the semantic content of the ST units and emphasises factual information, for example "no trace of those abodes." The use of "no" with the English demonstrative pronoun "those" is clearly intended to refer to the beloved's abodes which appear uninhabited and deserted.

Sells focuses on the ST message in an attempt to produce the same effect on the TT reader. His choice of the phrase "tent marks" carries a clearer cultural connotative meaning. **Sells** thus opts for the term "tent" instead, giving the cultural concept of the Arabic term "*al-diyār*", and the English expression "worn away" is a dynamic equivalent to the Arabic '*afat* which is used to convey the sense of deserted abodes. With this in mind, it could be argued that **Sells** is reading too much between the lines; that is to say, he tries to give his reader a more realistic view of the local flavour of early Arabic culture, since the term "tent" was commonly used in Arabic-speaking societies during the poet's *Jāhiliyya* life. Accordingly, the term "tent" means a house or *bayt* that accommodated a group of people or a family at that time.

Furthermore, **Sells** repetitive use of the pronoun "she" is to compensate for the lost rhyme, and hence emphasises the feminine sense of the ST rhyming scheme corresponding to the ST material "محلها فمقامها."

(2) فمدافع الريان عرى رسمها خلقا كما ضمن الوحى سلامها

Arberry
And the torrent-beds of Eraiyan –naked shows their traces,
rubbed smooth, like lettering long since scored on a stony slab,

Sells
And the torrent beds of Rayyan
naked tracing,
worn thin, like inscriptions
carved in flattened stones,

Jones
And the water-courses of al-Rayyan: their traces have become worn,
[So that] it looks as though the stones there contain writings.

Madāfi' are the water courses of *Jabal al-Rayyān.* The *fa* is a microstructure that is used as a link with the previous line. *'Arrā* is to expose to view or strip. *Rasmu-hā* refers to the beloved's trace. *Wuḥiyy* is the plural of *waḥy*, literally meaning inscriptions, and *salām* is a sandstone. In this verse the poet draws a highly emotional symbolic image that compares the traces of the desolate abodes to written words engraved on stones. All three translators attempt to retain the imagery of the original as closely as possible, though they have chosen to achieve this in different ways.

Arberry's translation adheres faithfully to the TT verse composition. This gives **Arberry** a vehicle to emphasise a particular traditional device that exhibits the metrical pattern of English, hence demonstrating rhythmic patterns that involve this traditional device i.e. alliteration, as in "**l**ike **l**ettering **l**ong **s**ince **s**cored on a **s**tony **s**lab" from the Arabic " كما ضمن الوحى سلامها" which is a clear symbolic image yielding a metaphorical sense with regard to the former homes of the beloved. The repetitive sounds /l/ and /s/ in the chosen words reflect the TL poetic phonic making a deliberate effort to create a verse that exposes the rhythmic pattern. This is an attempt to adhere to the TT metrical scheme to achieve equilibrium in this line.

Sells again uses the quatrain form. That is the commonest unrhymed four line stanza using words and phrases of poetic tone. **Sells'** attempt tries to follow **Arberry's** verse, but paying no attention to the TT metrical pattern since it is organized in a distinctive form with greater perception of the original message of its author. The expression "naked tracings" is a functional equivalent from the Arabic that reveals the characteristic of poetic imagery bearing a strong stress pattern in the first syllables. **Sells'** translation seems to be a type of unbound translation (see chapter two) that attempts to retain with much freedom the ST image, as in "like inscriptions carved in flattened stones." This also exhibits a pattern of stresses so as to give a more frequent occurrence of strong rhythms.
Jones's translation strategy is different again, as he opts for a translation that aims to help his readers to understand the original poetic structure, for example in the images that are used. Having these different aims, **Jones** attempts to explain the ST verse unit by unit, usually rendering the core meaning of the actual referential meanings of the ST units as

literally as possible. The expression "And the water-courses of al-Rayyān" is a direct translation [that emphasis the literal sense of the Arabic terms] of "فمدافع الريان."

Though the final results are very different, all three translators succeed in depicting the ST symbolic images of the beloved's traces using different strategies and techniques. They attempt to show the TL reader vivid images of *Jāhiliyya* love poetry that reflect the deep sense of nostalgia and longing in the poet's inner feelings.

(3) دمن تجرم بعد عهد أتيسها حجج خلون حلالها وحرامها

Arberry
blackened orts that, since the time their inhabitants tarried there,
many years have passed over, months unhallowed and sacrosanct.

Sells
Dung-stained ground
  That tells the years passed
since human presence, months of peace
  Gone by, and months of war,

Jones
Blackened traces. Years have elapsed since someone who
knew them well was there; their ordinary seasons and their
sacred seasons have elapsed.

Diman are the remains of the abodes that are left behind, and *tajarrama* gives the sense of the years that have passed. *Anīs* is a mate or companion. *Ḥijja* is *sana,* a year. *Khalawna* refers to the years that have passed. *Ḥalāluhā* and *ḥarāmuhā* refers to two different periods of time: the sacred and non-sacred months of the *Jāhiliyya* calendar. During the *ḥalāl* period fighting was allowed. *Ḥarām* refers to the months where bloodshed was strictly prohibited. This verse gives you an idea about the poet stopping at the *aṭlāl* of the abandoned encampment of the beloved's tribe that has become blackened and completely effaced; the poet is sad and distressed. Translators have attempted to render this verse through a variety of translation strategies.

Arberry's translation looks more poetic and conforms to the TT pattern. It retains the traditional units of metrical feet, organized into two single lines as in English metrical verse, with a well-formed rhythmic structure, particularly in the grouping of phrases. The phrase "blackened orts" exhibits archaic vocabulary with a sequence of one or more syllables, hence allowing rough pattern while echoing the natural rhythms of speech.

Sells's rendition takes a quatrain form and reproduces the ST textual image with much freedom. For example, the phrase "dung-stained ground," is an obviously idiomatic rendition of a symbolic image with a strong stress on its first syllable. Although employing an idiomatic expression which appears quite vague, awkward and complex, it also explores the ST's connotational meaning to its reader, that of the remains of tribal animals from a former time of human activity in the place.

Jones' translation strategy is a distinctively non-metrical translation, which makes no attempt at poetic elegance but which specifically aims to explain in detail after detail the ST textual matter in a more comprehensive literary style, such as that used in story writing. For example, **Jones'** statement "Years have elapsed since someone who knew them well was there," gives no attempt to provide a rhythmic pattern, hence it is designed to state a sequence of events with regard to the ST material.

Generally speaking, the three translators have attempted to convey cultural aspects of ST e.g. حلالها وحرامها, in an attempt to echo the Arabic culture. They each allow themselves a certain amount of freedom in their broad semantic renditions, providing the TL reader with the intended meanings of ST reference, hence exploring the ST cultural concept of viewing two different periods of time. This is a further example of Newmark's semantic translation (1981) discussed in Chapter 4, as a technique which allows the translator to operate as an interpreter, giving him much more freedom in conveying original material from one culture to another.

رزقت مرا بيع النجوم وصا بها ودق الرواعد جودها فرهامها(4)

Arberry
The star-borne showers of Spring have fed them, the out-
pouring
of thundercloud, great deluge and gentle following rain,

Sells
Replenished by the rain stars
of spring, and struck
by thunderclap downpour, or steady,
fine-dropped, silken rains,

Jones
They have received the sustenance of rains that come with the stars of spring. The steady rain of the thunder-clouds has poured down on them, both heavy rain and continuous drizzle.

The ST *ruziqat* is derived from *razaqa* which means to give. *Marābi'u al-nujum* means the spring rains. *Wadq* is the light gentle rain that falls in fine drops, and *jawd* is heavy rain. *Rihām* is unremitting rain. The ST verse is intended to describe the supply of spring rain that sustained the tribe's old camp. The rain is steady and continuous.

On closer analysis, the translation by **Arberry** seems to reveal a fairly common poetic translation strategy, capturing the images and declamatory rhythms, hence adhering faithfully to the TT poetic pattern, while retaining the formal effects of ST poetic images. For example, the expression "The star-borne showers of Spring have fed them," exhibits the characteristic of metrical poetry and involves a traditional device i.e. alliteration, hence giving more frequent occurrences of a metrical pattern on its first syllables as shown above by the use of repetitive sound /s/ so allowing stronger rhythms.

Sells' translation reflects a different strategy. The verse shows groups of lines tied together into proper poetic units grouped according to a rhythmic structure which begins by giving a greater density of stresses, reflecting to a large extent, the selection of words and the arrangement of their rhythms with emphasis on vowel sonority and involved patterns of alliteration, as in "Replenished by the rain stars of spring" which is a functional translation from the Arabic "رزقت مرابيع النجوم" that distinctly marks out the separate rhythmic grouping of lines. **Sells's** translation thus attempts to be both rhetorically appropriate and functionally equivalent.

With this simple background, one can argue that the poetic rhythms of four lines stanza are in fact a regularization of some general tendencies of oral speech and that **Sells** has exploited these rhythms to create a basically specific pattern of stressed and unstressed syllables.

Jones, as we have seen, opts for a more detailed rendition to promote a better understanding of the ST verse by his reader. It begins by providing a variety of TL expressions which explain the Arabic verse phrase by phrase, and does so in detail in order to make the original meanings quite clear, as in "The steady rain of the thunder-clouds has

poured down on them, both heavy rain and continuous drizzle." This type of translation seems to provide a more detailed storyline of the original material, hence making no attempt at poetic elegance.

Furthermore, **Jones'** translation attempts to present a broader explanation of the Arabic text. This is achieved by using different adjectives (e.g. steady rain and heavy rain) from TL culture which tend to be formal equivalents of the original units.

من كل سارية وغا د مدجن وعشية متجا وب ارزامها(5)

Arberry
the cloud that travels by night, the somber pall of morn ,
the outspread mantle of eve with muttering antiphon.

Sells
From every kind of cloud
    passing at night,
darkening the morning,
    or rumbling in peals across the evening sky.

Jones
From every cloud that travels by night or in the morning,
darkening the sky, or in the evening, the rumble of whose
thunder brings mutual response.

Sāriya is a heavy cloud that pours down rain at night, and *ghādin* is the morning time. *Mudjin* is a dark shadow that leaves the sky overcast. *Mutajāwib* means responding, and *irzām* is the rumbling of thunder. In this verse, the poet speaks about the different clouds that bring pouring rain by both night and day. The three translations illustrate the different strategies of the translators.

Arberry's and **Sells's** translations exhibit characteristics of the poetic features of the TL culture, conveyed using different strategies. **Arberry** adopts a fairly common metrical pattern from English poetry that reflects the characteristics of poetic features such as alliteration. The first half-line "the cloud that travels by night, the somber pall of morn," gives strong poetic rhythms resembling the iambic pentameter so allowing more plain enjambments. This is achieved by the use of simple phrases making close poetic units of strong rhythms marked by the frequent use of a purely metrical pattern, as in "the somber pall of morn". In addition, **Arberry's** translation also exhibits a semi-rhyme scheme, as in the chosen words (morn and antiphon).

Sells chooses to give a different arrangement of his words that allows much freedom in grouping the verse into four simple units. For example, **Sells**' poetic units "From every kind of cloud," and "passing the night" are two expressions representing a translation strategy that makes no attempt to show the regular metrical pattern of English. Accordingly, **Sells** verse appears to result from a more fluid form of translation, which refuses to conform to any set rules of traditional versification. In addition, **Sells**' renders the ST verse with a greater degree of accuracy and literariness as in "from every kind of cloud" so as to make communicative value easier.

Jones, on the other hand, simply provides a reorganization of the ST words, phrases and expressions in the TT. That is to say, **Jones** translation seems far removed from the others since it attempts to provide a more broad explanation of ST units, based entirely on the direct interpretations of the literal meanings of these units. His translation strategy is therefore lexically restricted, by which is meant a rendering of the original material into a new cultural vehicle, keeping as close to the original as possible. For example, **Jones**' units "or in the evening" and "the rumble of whose thunder brings mutual response" both explain the original meanings of the Arabic with much detail without taking into account TL poetic features.

فعلا فروع اللأيهقا ن وأطفلت با لجلهتين ظبا ؤها ونعا مها(6)

Arberry
Then the branches of *aihakan* shot up, and the ostriches
and antelopes brought forth their young on both valley-slopes,

Sells
The white pondcress has shot upward,
and on the wadi slopes,
gazelles among their newborn,
and ostriches,

Jones
The branches of *ayhuqan* have risen up, and the gazelles and
ostriches have brought forth young on the two sides of the valley,

fa'alā refers to the branches of the *ayhuqān* as it shoots upwards. The *fa* is used to make a continuous link with what comes next. *Furū'* is the plural of *far'* literally means a branch of a plant. *Aṭfalat* is to be born, and the Arabic dual *jalhatayn* are the valley's two sides. This

verse shows other scenes of the *aṭlāl* such as the depiction of the branches of the *ayhuqān* a deserted plant known to the Arab as الجرجـــير الـــبرى[56] that grow high, hence giving the opportunity and space for deer and ostriches to breed on the two sides of the valley.

Arberry's translation is a type of poetic rendition that attempts to impose a regular metrical pattern on the TT while imbuing his line with the thought and sense of the original author. The expression "Then the branches of *aihakan* shot up," is a functional equivalent corresponding to the Arabic expression "فعلا فروع الأيهقا ن", giving the stress pattern of metrical poetry, and hence showing the characteristic of poetic English, depicting the poet's thought in remembering old meeting places. This is certainly a very delicate rendition which takes into account TT features as closely as possible.

Sells's translation again groups the verse in a quatrain form which depends entirely upon TL cadences in helping to arrange his stanza, whilst paying particular attention to the poetic image of the ST. The expression "The white pondcress has shot upward" is more idiomatic, reflecting to a large extent modern English poetic techniques in grouping the words in a different form and with fewer devices of common features of English i.e. he has used the English 'pondcress', not the Arabic term.

Jones again opts for a direct rendition exploring as closely as possible the ST's authentic image in an attempt to remain as close as possible to the Arabic original. The strategy used by **Jones** is not restricted by rhythm or rhyme, but contains images that reflect the ST poetic style of early *Jāhiliyya* poetry of the 6th century. Thus, it is a direct explanation of ST material written in a more comprehensive transparent style.

In addition, the Arabic dual of the ST expression "وأطفلت با لجلهتين" is rendered quite literally by all three translators, exhibiting a direct referential meaning while imposing source language syntactic patterns on their texts in order to arrive at compromise between the demands of the TL syntax and the principle of translation equivalent. Such a technique is discussed by Lefevere, who states that "the syntactic pattern of the source language often leads the literal translator to add a number of words to the target text." [57] This is emphasized by the use of "both" and "two" in **Arberry** and **Jones** and is indicative of the

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[56]al-Anbārī, A., *Sharḥ al-Qaṣā'id al-Sab' al-Ṭiwāl al-Jāhiliyya* (Beirut: Abnā Sharīf Ltd., 2004), p.425.
[57]Op. cit.,p.34.

difficulties which occur when the grammar of a particular language such as Arabic differs from that of English. In this case, the difficulty arises from the fact that English has only two number categories, singular and plural. So as to render the above dual, the numeral "two", or the expression "two sides" must be added or implied. Nonetheless, the translations remain literal with a good equivalent effect, as all translators attempt to render the semantic content literally, using different TL terms to convey the semantic meaning as closely as possible. This is a further example of literal translation as proposed by Lefevere, who suggests that the literal translator is faced with the choice between two possible courses of action. Either he tries to impose the syntax of the ST onto the TT, or he adapts the syntax of the ST to the syntactic patterns of the TL.

(7) والعين سا كنة على أطلائها عودا تأ جل با لفضاء بها مها

Arberry
and the great-eyed cows that had lately calved stand over their
brood
while in the spreading plain the little lambs form their flocks.

Sells
And the wide-of-eyes,
silent above monthling fawns.
On the open terrain
yearlings cluster.

Jones
And the wide-eyed [oryx] are resting beside their young, to
which they have recently given birth, while their earlier
offspring wander in groups on open ground.

Wa-'al-'īn in this context is used in the metaphorical way to give a slight different sense so to refer to the whole body of wild ass keeping the little calf calm and save. The *wa* occurs as a coordinating conjunction. *Sākinatun* means to stand over the young, feeding them. *Ṭalan* is a young calf and *wa'udhan* is a newly born fawn. *Ta'ajjala* is to move as a flock, and *faḍā'* is a large space. *Bihāmuhā* means the time when fawns become independent of their mothers.

The poet describes the wild cows when they come to rest beside the young fawns, peacefully standing as they look for their calves. With this in mind, all three translators manage to render this verse as directly as possible, but with different strategies and techniques.

Arberry's translation shows one break of line, and hence reflects a traditional metrical pattern of the TL, rendering the ST units more semantically in an attempt to follow the exact contextual meaning of the original. The first half-line is a semantic translation extracted from the Arabic "والعين سا كنة على أطلانها" corresponding to the ST contextual meaning in an attempt to convey the cultural/connotative meaning of the Arabic term "والعين" in the sense of keeping watching all night and hence giving full control in protecting little fawns from any attack or danger.

Sells's translation shows breaks of line, but with no regular and identifiable metrical pattern. Because he is not restricted by a strict metrical form, as **Arberry** is, **Sells's** translation strategy gives room to render the ST verse with fewer elements. For example, **Sells**'s arrangement of words into groups of short units reflects strong rhythmic effects achieved through the use of quatrain line. Thus, the rhythmic effect of most of the sounds marks the verse as poetic, and hence the four line structure of **Sells**' translation reveals important structural units emphasised by acoustic features based entirely on their potential rhythmic structure. At the same time, there is a great deal of variety in the grouping of poetic units, which often goes along with line breaks, but with different sequences of stresses.

Jones's translation resorts to providing a direct rendition, that is, a clear paraphrasing of the ST semantic content in an attempt to arrive at a compromise between the demands of the target language reader and the principle of sense equivalence. Accordingly, **Jones**' strategy attempts to explain the intended meaning of the ST units with an aim to facilitate an understanding of the Arabic language in general and of ST poetic techniques in particular. In addition, his inclusion (in parenthesis) of the word 'oryx' is to draw attention to the symbolic use of the language. Because of its plain and comprehensive style, **Jones's** strategy attempts to present the factual semantic content of ST while avoiding most of the formal elements of elegant poetry.

(8) وجلا السيول عن الطلول كأنها زبر تجد متونها أ قلامها

Arberry
Then the torrents washed the dusty ruins, until they seem
like scrolls of writing whose text their pens have revivified,

Sells
The rills and the runlets
uncovered marks like the script
of faded scrolls
restored with pens of reed,

Jones
The torrents have exposed to view the deserted traces, [making them appear]
like pieces of writing whose texts have been revived by their pens,

Jalā is to expose to view and the *waw* is a device used to make a link with the previous verse. *Ṭulūl,* plural of *ṭlal*, means the remains of the abodes. *Zubur* is a piece of writing. This verse seems to show the poet stopping at the ruins of the abodes, depicting the natural condition of the deserted scene of the wild landscape, remembering and recalling past experience. In addition, the poet symbolizes the traces of the beloved as that of written "inscriptions" effaced and then renewed by pens. The traces are thus compared to the scroll writing that has faded and is then renewed. The three translators translate this verse quite differently.

Arberry chooses to use a rather more poetic strategy rendering the ST units quite semantically as closely as possible to the TL cultural poetic setting. The phrase "Then the torrents washed the dusty ruins," from the Arabic "وجلا السيول," is a very broad semantic rendition attempting to explain the literal sense of the original phrase. This stands as an example of **Arberry's** poetic translation that gives a well structured verse defined by its metrical pattern and direct images that exhibit rhythmic pattern, as in "the dusty ruins" and "like scrolls of writing," which display a great density of strong rhythms. This also reveals the ST image in depicting the inner feelings of the original author with regard to the departure of his beloved, expressed in **Arberry's** verse by the use of a similar point of comparison.

Sells again organized his verse according to various elements of language, with no regard for the rules of traditional poetry making free use of conventional restrictions such as metre and rhyme. Conversely, **Sells's** strategy attempts to exhibit a very considerable poetic device i.e. alliteration as in the expression "the **r**ills and the **r**unlets" which is a type of idiomatic translation from the Arabic "وجلا السيول" and reflects the actual deserted places of the beloved's abodes, hence portraying the poet's attitude to the old camps.

Jones again **opts** for a plain translation that reflects the original as closely as possible. The use of the square brackets around [making them appears] indicates his need to provide additional explanatory information that can be understood from the original text but is not directly stated in it.

Yet, **Jones** uses a more literary as well as semantic technique, appearing more literal, explaining in more detail the ST poetic material. This strategy aims to produce the core meaning of the original content without paying any attention to TL traditional elements. In many cases, **Jones'** translations explain only the obvious referential meanings in a far removed linguistic style different from the other translators.

أو رجع واشمة أسف نؤورها كففا تعرض فوقهن وشامها(9)

Arberry
or the back and forth of a woman tattooing, her indigo
in rings scattered, the tattooing newly revealed above them.

Sells
Or tracing of a tattoo woman:
  beneath the indigo powder,
sifted in spirals,
  the form begins to reappear.

Jones
Or the retracing of a woman tattooist, whose dye is poured
into pits, the tattooing appearing clearly above them.

Raj' means to repeat and renew tattoo marks. *Asaffa* is to spray; and *na'ur* stands for a tattooing grind "powder." *Kifaf* refers to the circular marks of a tattoo on the skin. *Ta'arraḍa* is to be put on view. This verse shows an elegiac reminiscence of love, expressed by the appearance of the tattoo marks that resemble the beloved's deserted traces, which have been exposed by the rain. The three translators attempt similar images of nostalgia. Each translates the ST verse quite closely using various translation strategies.

Arberry's translation again has a very specific regular metrical pattern since it breaks down the line into various poetic units. For instance, **Arberry's** unit "or the back and forth of a woman tattooing," gives the characteristic of identifiable metrical pattern 'foot' of an unstressed syllable followed by a stressed syllable that allows more than one syllable usually two or three as in back and tattooing..

Sells chooses a different poetic strategy to translate the Arabic verse. That is, a type of unbound translation that attempts to render the ST with much freedom, dividing the line again into simple groups of lines, paying no attention to TL metrical pattern and rhyming scheme. The expressions "Or tracing of a tattoo woman," and "sifted in spirals" both put emphasis on vowel sonority and an involved pattern of alliteration as in the repetitive sounds of /t/ and /s/ of the chosen words. These in turn create specifics patterns of stressed and unstressed syllables which are entirely flexible and strong enough to provide a great rhythmic pattern. Flexibility, of course, is also the primary characteristic and philosophical basis of free verse.

Jones's continued use of a plain technique to provide a detailed explanation of the verse diverges here from the understanding of the ST by **Arberry** and **Sells.** His literal translation of the term "pits" is used in the sense of "وخزة" which, it could be argued, does not correspond to the original ST meaning "كففا" which implies the circular shape of the tattoo marks. In other words, the term "pits" in this context does not have any sense of circularity, whereas "spirals and rings" do. For this reason, **Jones's** simple translation seems quite odd, and almost incomprehensible in an attempt to provide a more accurate English text.

(10) فوقفت اسألها،وكيف سوالنا صما خوالد ما يبين كلامها ؟

Arberry
So I stood and questioned that site; yet how should we
question rocks
set immovable, whose speech is nothing significant?

Sells
I stopped to question them.
How is one to question
deaf, immutable,
inarticulate stones?

Jones
I stood asking them questions. But how can we question the
hard rocks, that stand for ever, but are dumb, with no clear
speech?

Ṣumm is deaf. *Khawālid,* singular *khālid,* means to remain deaf. *Mā-yabīnu kalāmuhā* gives the sense of a negation form that is emphasized by *mā.* This verse refers to rigid solid material. For instance, hard rocks which, of course, have no speech. The verse shows the

poet questioning the rocks of the beloved's abodes but receiving no answer. In their treatment of the ST *nasīb*, all translators agree in giving close renditions of the ST verse, but using different translation strategies.

Arberry's translation is a type of poetic translation that attempts to retain as closely as possible the metrical pattern of English. It breaks down the line into simple units. This of course is enhanced by the use of punctuation mark i.e. semi-colon. The first half-line exhibits typically a regular pattern so as to emphasise what is implicit in the original. For example, the use of "yet" as a functional equivalent to the Arabic "وكيف سوالنا" helps **Arberry** to produce an English verse form which can attain rhetorical grandeur while echoing the natural rhythms of speech (e.g. So I stood and questioned that site; yet how should we question rocks) that allows more pattern stresses.

Sells once more, attempts to follow the four line stanza. That is to say, he groups his verse in quatrain form, thus embodying a different poetic translation rendering the ST verse with much freedom. For example, the rhetorical question, "How is one to question deaf, immutable," is a functional translation equivalent which corresponds to the Arabic " وكيف سوالنا" but paying no attention to the metrical pattern of TL. This freedom of approach enables **Sells** to focus on the common elements of the TL that convey as nearly as possible the intended meaning of the ST.

Jones again shows no breaks of line, hence ignoring the elegant style of poetic genres. **Jones**' translation gives a simple direct rendition of details of the ST units. This is an attempt to provide a thorough and comprehensive text based on the ST components using plenty of connectors to help to join sentences together. **Jones's** use of "but" with "how" shows a direct rendition of the ST phrase "وكيف سؤالنا". This is a direct rendition that presents simple linguistic material similar to that used in modern prose writing so as to provide easy equivalents of the ST units.

(11) عريت وكا ن بها الجميع فأ بكروا منها وغودر نؤيها وثما مها

Arberry
All is naked now, where once the people were all forgathered;
they set forth with dawn, leaving the trench and panic-grass
behind;

Sells
Stripped bare now,
what once held all that tribe-
they left in the early morning
leaving a trench and some thatch,

Jones
They have become bare. All the people used to be there, but
they left them early in the morning, and their trenches and
prairie grass were forsaken.

'ariyat is to became naked. It is used in a metaphorical sense to give the sense of empty abodes, signifying "the departure of the tribe." *Nu'y* is a trench that is made around the *bayt* to carry rain water away. *Thimāmu-hā* is a thorn bush or "shrub".

The poet moves on to a general description of the departure of a tribe, as they decamp early one morning leaving behind trenches and shrubs. This stands as a good example of Labīd's tendency to compose a *nasīb* that dwells on the deserted campsites. The three translators have attempted to render this verse as directly as possible.

Arberry's translation attempts to give a more poetic translation. The line is broken down into various poetic units which mostly stick to the common English metre, but without a rhyming scheme. **Arberry's** unit "All is naked now," is a functional equivalent to the Arabic "عريت" and exhibits a regular pattern that gives a strong rhythm. This leads **Arberry** to preserve in the TT the textual effects which are deemed most important in this particular text, even though they are produced by different means.

Sells' translation again reflects another form of translation that exhibits distinctive terms which are mostly idiomatic, hence conveying strong rhythmic patterns based on TL elements as in the expression "Stripped bare now," which is quite dynamic and corresponds to Arabic image in displaying the real scene of the beloved's abodes. Here, **Sells** attempts to give a close poetic rendition, but using fewer formal rules of poetic genre, rendering the ST verse with greater freedom. This leads **Sells** to work as an interpreter in order to make a global correspondence between the textual phrases of the ST and those of the TT.

Jones's translation appears to be quite lengthy and much more detailed. The expression "All the people used to be there," is a direct rendition from the Arabic corresponding

closely to the phrase "وكا ن بها الجميع." This reflects a straightforward translation process. which appears more practical in stating detail after detail of the ST poetic material. **Jones's** strategy is to explain the ST verse with the aim of providing his reader with proper equivalences rendering ST material quite literally as in "but they left them early in the morning" from the Arabic "فأبكروا منها". In other words, **Jones's** translation frequently explains ST units in a clear linguistic style, since he is seeking to meet the needs of a specific group of students. His technique is therefore, a clear example of the way different translation strategies are applied by translators.

شاقتك ظعن الحى حين تحملوا فتكنسوا قطنا تصر خيامها(12)

Arberry
and the womenfolk---how they stirred your passion, the day
  they climbed
and hid themselves in the curtained howdahs with creaking
  tents,

Sells
  They stirred longing in you
as they packed up their howdahs,
  disappearing in the lairs of cotton,
frames creaking,

Jones
Your passion was stirred by the departing women of the tribe
on the day they loaded their things and departed, when they
covered themselves with cotton awnings [placed over] litters
which creaked,

Shāqa gives the sense of passion and eagerness. *Ẓa'in* is meant to be the camel that carries the women's howdah and their litters as they travel. *Takanasa* means covering themselves with cotton curtains. *Ṣarra* means to squeak and *khiyamu-hā* literally means tents but refers to the howdahs. This verse shows the poet's mourning and longing in seeing the women of the tribe packing up their luggage and placing it on their camels ready for departure.

Unlike **Jones**, **Arberry** and **Sells** attempt to give close poetic translation. **Arberry's** conforms to the traditional metrical pattern of English. That is to say, **Arberry's** strategy attempts to keep as close as possible to the English formal pattern. For example, his first half-line exhibits the characteristics of a regular metrical pattern so as to consist of purely metrical feet i.e. iambic feet, which is consisting of unstressed followed by stressed

syllables, as in "how they stirred your passion, the day they climbed" as a broader semantic rendition that emphasises ST connotative meanings.

Sells's translation again begins by breaking down the line into a four line stanza, and with fewer poetic elements such as regular metre and rhyme. By this simple background, **Sells's** strategy appears to be a freer rendition that focuses entirely on the ST message and hence paying no attention to its form, as in "They stirred longing in you as they packed up their howdahs" that reflects the frequent occurrence of the sounds achieved through various linguistic elements that form a great density of poetic rhythms of a quatrain unrhymed verse form that allows much more freedom. In addition, both **Arberry** and **Sells** have attempted to render this verse in such a way as to convey its authentic meaning. For instance, **Arberry** and **Sells** translate the ST expression "فتكنسوا قطنا" with more emphasis on its effective meaning, giving a real picture of the travel scene of the women in their litters, and thereby exploring an ST cultural aspect of early *Jāhiliyya* women travelling in howdahs. However, their translation techniques reveal the real sense of the poet's anxiety and longing. Similarly, they both allow themselves some freedom in handling the ST poetic image, showing the poet mourning as the women pack their baggage, though each uses his own terms and expressions. **Jones's** translation is long and contains much more explanations of the ST. That is to say, it is written in a different literary style compared with the others. It begins by stating factual information with regard to the departure of the tribe without paying any attention to traditional TL devices. **Jones** thus attempts to give a more straightforward detailed translation whose content is loaded with wording that appears quite literary, as it is directed at a particular type of reader, a "student of Arabic" who wishes to have revealed the riches of a nation's literary culture.

(13) من كل محفوف يظل عصيه زوج عليه كلة وقرامها

Arberry
Each litter well-upholstered, its pole overshadowed by
a brocaded hanging, with fine veil and crimson overlay.

Sells
Post-beams covered
with twin-rodded curtain
of every kind of cloth brocade
and a black, transparent, inner veil.

Jones
All of them [riding in] litters, whose poles were covered by a folded cloth, on which was a top-cover and an awning.

Maḥfūf refers to the howdah and means wrapped with a piece of cloth. *Yaẓallu* means shadowing. *'aṣiyy* are the sticks used to support the howdah; and *Killa* in this instance is the light curtain of the howdah. *Qirāmuhā* are drapes. This verse describes the women's howdah in terms of its structure and unique design: it is made of a wooden frame that is covered by a fine cloth. This in turn reflects the poet's fleeting moment of nostalgia and longing.

As a poetic translation, **Arberry** attempts to produce a quieter and smooth poetic translation so as to attain a very flexible English verse. In other words, **Arberry's** translation strategy again breaks the line into simple units while echoing the natural rhythms of speech and hence allowing plain enjambment, as in "its pole overshadowed by a brocaded hanging," which is a functional translation equivalent corresponding to the Arabic "يظل عصيه زوج عليه". This also uses the formal poetic patterns of English in agreement with the TL culture.

Sells again gives a well-organized quatrain form, and the units are arranged according to the TL elements, paying particular attention to the original message of the author. That is to say, **Sells** attempts to create a close poetic rendition using a translation strategy employing as many semantic equivalents from the original text as possible, so as to preserve the ST general cultural meaning. The expression "Post-beams covered with twin-rodded curtain," exhibits features of the poetic genre that permit much freedom in the choice and organization of his units, showing great variety in the arrangement of stresses and hence conveying the ST connotative meaning.

Jones's translation in general terms is a direct and more detailed rendering of the ST units with more emphasis on referential meanings. That is to say, **Jones's** very different form of literary writing shows no breaks of lines and hence pays no attention to formal TL rules in composing poetic verse. For example, "whose poles were covered by a folded cloth," is a close rendition of the Arabic "يظل عصيه زوج عليه كلة." This, in turn, shows that **Jones** is concerned primarily with the inner meaning of the ST in the sense that it has to contend with words in their context, hence assisting the reader in understanding Arabic poetry in

terms of its linguistic style and imagery. This is a further example of a modern translation strategy that explains in detail after detail ST material. In other words, this is a type of strategy that helps to interpret the message of the ST by explaining its poetic material.

زجلا كأن نعاج توضح فوقها وظباء وجرة عطفا أرامها(14)

Arberry
So borne they parted in throngs, wild cows of Toodih and
Gazelles of Wajra belike, their calves gathered close to them;

Sells
Strung out along the route
in groups, like oryx does of Tudih,
Or Wajran gazelles, white fawns
Below them, soft necks turning,

Jones
In crowds, as though the ostriches of Tuḍiḥ and the antelopes
Of Wajra, gazelles bending their necks to their [young] fawns,
[were riding] them.

Zujal is the plural of *zujla,* which is a group of people. *Ni'āj* is the plural of *n'aja* meaning wild cows. *Tūdiḥ* and W*ajra* are two place names. *Fawqa-hā* is an adverb of place, and the *hā* refers to the riding beasts. *Zibā'* are antelopes. *'aṭfā* is to bending the neck to tend young. *Arāmahā* is the plural of *rim* meaning the desert gazelle and the suffix *hā* refers to the antelopes. This verse depicts the natural scene of the departure of the beloved's tribe, moving in groups side by side with their animals. The poet draws a very lucid comparison: the women are likened to the *ni'āj* of *Tūdiḥ* who are admired because of their long necks. In the second hemistich the poet compares the women closely with the gazelles of Wajra in admiration of their dark eyes. In Arabic culture the beauty of the eyes is often compared to the eyes of an animal, a gazelle for example. Thus, in their treatment of the ST *nasīb*, all three translators achieve appropriate translations with different techniques.

Arberry's translation follows the laws of TL poetic features, with an effective artistic tone of early poetic style that conforms to TL cultural norms. For example, **Arberry's** poetic image "So borne they parted in throngs," exhibits a metrical pattern, hence creates strong rhythmical poetry just as in an iambic line. In addition, **Arberry's** poetic strategy adopts words and rhythms proper to the sense contained in them, as in "in throngs" giving a strong

rhythmic pattern. This is an obvious example of a modern poetic rendition which presupposes the belief of the translator that his task is to extract the utmost semantic equivalence from the original text.

Sells's translation again breaks down the line into various poetic units, hence giving a very different arrangement of words. In dealing with the ST verse, **Sells** allows some freedom of expression in conveying the literal sense of this verse, using different idiomatic expressions to preserve the semantic sense of the original. For example, the expression "white fawns below them, soft necks turning" is a very flexible poetic expression which conveys in an indirect way the ST connotative meaning, i.e. the original message of its author's sense and thought.

On a closer inspection of his translation, **Sells** seems to abandon traditional rules and instead arranges his verse with great freedom in allowing a great deal of variety in the organization of TL cadences. For example, **Sells's** idiomatic language "Strung out along the route in groups," introduces a form of free verse writing which is more expressive, consisting of various idiomatic expressions that permits strong stressed patterns, as in the phrase "soft necks turning."

Jones's translation seems to provide a greater density of ST textual information based entirely on the semantic content of the original units, but pays no attention to TL traditional rules and the restrictions of TL poetry sphere. This is a type of translation designed mainly to provide direct and clear explanations of the formal structure of the Arabic verse, hence facilitating its meanings and making foreign culture accessible to readers of Arabic poetry as a subject to be studied.

Furthermore, **Arberry** and **Sells** translate the ST expression "وظبا وجرة عطفا ارامها" quite poetically using different expressions that stress the actual sense of the poet's intention in using the rhymed verse in "أرامها", where the suffix *hā* refers symbolically to the antelopes of Wajra. **Jones'** rendition shows a direct reproduction of the meaning of the ST word. The term "عطفا" is literally translated as "bending" in an attempt to explain the ST's poetic structure within the context in which it occurs. This is a type of translation strategy aimed to explain in full details ST material, characterised by the use of a literal procedure, whereby the ST lexical item is replaced by an equivalent in the TL.

(15) حفزت وزايلها السراب كأنها أجزاع بيشة اثلها ورضا مها

Arberry
The troop was urged, to be swallowed up in the shimmering
haze
till they seemed as tamarisk-shrubs and boulders in Bisha's vale.

Sells
They faded into the distance
appearing in the shimmering haze
like tamarisks and boulders
on the slopes of Bishah.

Jones
They have been driven on and have been separated from us by the shimmering haze [and have begun to appear] like the valley sides of Bisha, [broken] like its tamarisks and rocks.

Ḥafaza means pushed out, and *zāyala* means to divide, giving the sense of فراقها السراب. *Ajzā'*, singular *jaza'* means the valley's twists and turns. *Athl* are tamarisk trees and *riḍām,* plural of *raḍim,* is a boulder. In this verse Labīd draws a clear picture showing the people of the tribe fading into the distance and scattered in the desert. They appear to the poet in a shimmering haze like the trees and stones of Bisha. Both **Arberry's** and **Sells'** translations attempt to give close poetic renditions, but with different techniques.

Arberry's translation attempts to retain the English pattern. It begins by breaking down the line into simple poetic units so as to conform to traditional TL poetic rules. For example, the presence of a metrical pattern in "The troop was urged, to be swallowed up in the shimmering haze" represents the strong stress pattern of early English poetry with an effective artistic tone.

Sells' translation strategy again gives a four line stanza since it breaks down the line into single poetic units characterized by a rhythmic pattern that goes on for longer than two or three syllables. The expression of the first-half line reflects a personal interpretation which is quite idiomatic and more poetic to the extent that it permits some freedom in handling the original ST material.

Jones' is mostly a straightforward translation that attempts to render as closely as possible most of the ST content units, as in "They have been driven on and have been separated from us by the shimmering haze." This leads **Jones** to write as clearly as possible a sequence of events, and with many facts marked by a clear transparent modern English

style in depicting the departure scene of the beloved's tribe. In addition, **Jones** uses no breaks of line, and therefore pays no attention to traditional devices since it ignores TL poetic style.

(16) بل ما تذكرمن نوار وقد نأت وتقطعت أسبا بها ورما مها

Arberry
But what think you still of the Lady Nawar, so far away
And every bond with her broken, new cord alike with old?.

Sells
But why recall Nawar?
She's gone.
Her ties and bonds to you
are broken.

Jones
Why do you still think of Nawar when she is now far away,
and every tie with her, strong or weak, has been broken?

Bal is a conjunction used to introduce a new subject. *Tadhakkaru* is remembering. *Qad* in Arabic is a particle of emphasis used to convey a particular act, for example, لقد إنقطع الاتصال. However, on the level of surface structure, the ST particle of emphasis *qad* is used to underline the importance of transition. *Na'at* means to be away. The poet uses *asbāb* and *rimām* to convey strong or weak relationships; this is exemplified by the use of strong ropes versus weak ropes. In this context, the expression "وتقطعت أسبا بها," is meant to convey as nearly as possible the cultural concept "تقطعت احبا لهم", giving the sense of " انقطع التواصل الاجتماعى," that is, the breaking of social communication between the two concerned parties. This verse shows the poet addressing himself in remembering his beloved "Nawār."

Arberry's translation attempts to retain the formal poetic elements of the TL culture so as to give a more effective rendition that pays particular consideration to the traditional rules of the English poetic genre such as rhythm and imagery. **Arberry's** first half-line has the characteristics of the metrical poetry of early English. At the same time, it helps **Arberry** to arrange his verse in proper iambic form with a great deal of variation in stress patterns to create a new verse that is certainly rhythmic

Furthermore, the strategy used by **Arberry** focuses upon formal elements of the TL and the content is constricted into certain formal molds so as to reproduce a purely regular pattern.

This stands as an example of the blank verse strategy discussed in chapter 4. Here, the writer who chooses blank verse as his medium is attempting to create a balance by adhering as closely as possible to the poetic features of the TL.

Sells's translation strategy begins by breaking up the line, and hence gives a well-organized verse that takes a quatrain form. The words were arranged according to the TL elements rather than the traditional methods with regard to regular metre and rhyming schemes. For example, **Sells's** words "But why recall Nawar? She's gone," exhibits a pattern of stresses, but paying no attention to the characteristic of metrical poetry. It is therefore a type of free verse form attempting to convey the original material of ST texual matters.

With this simple example, **Sells'** translation seems to be a quieter poetic rendition. Actually, it is very rhythmic, but with no regular metre.

Jones's strategy explains in a great deal of detail the ST semantic content and provides a clear and direct rendition of the ST units. That is to say, **Jones** aims at very close formal and semantic correspondence, but it is generally supplied with lucid information so that can provide full knowledge of the ST subject. It is based on the transference of the ST's literal meaning; conveying its direct referential meaning in a simple literary style such as in "she is now far away", to correspond to the ST expressive phrase "وقد نأت."

Here, the focus is on finding proper semantic equivalents to preserve the semantic sense of the ST. In a word, **Jones's** translation strategy is to explain the content in a plain and comprehensive style in order to help to present a better understanding of the original material.

(17) مرية حلت بفيد وجاورت أهل الحجاز فأين منك مرامها

Arberry
A Murrite she, who dwells now in Faid and for neighbours
takes
the Hejazi folk: how can you aspire then to come to her?

Sells
The Murrite lady
has lodged in Fayd,
then joined up with the Hijazi clans.
Who are you to aspire to reach her?

Jones
A Murrite woman who has made her dwelling at Fayed and
has been neighbour of the people of the Hijaz. How can there
by any longing for her on your part?

Ḥallat is to take up residence. *Jāwarat* means to draw near and to settle in the *Ḥijāz* place. *Marāmu-hā* means the intention and desire to meet. This verse speaks about the poet's beloved who went to live elsewhere. It shows a clear vivid *nasīb,* reflecting the poet's eagerness and longing to meet his beloved Nawār. With this in mind, the three translations give a close rendition of the poet's thought using various translation strategies.

Arberry's translation shows signs of a common metrical pattern in English, keeping the lines running smoothly in iambic pentameter form. This leads **Arberry** to lay greater emphases on stress patterns. For example, the expression "A Murrite she, who dwells now in Faid," is a functional equivalent to the Arabic " مرية حلت بفيد" showing pattern of stresses in an attempt to convey as closely as possible the author's thought. **Arberry** thus gives a delicate piece of poetic verse with a regular metre in a new situation that involves the formal qualities of TL imagery. This strategy enables **Arberry** to create an effective poetic piece for his readers and thereby provides a means of direct and effective communication between two very different cultures and historical periods. Furthermore, **Arberry's** distinctive strategy demonstrates a highly personal technique which makes the ST more explicit.

Sells's translation seems to give a more expressive form with fewer formal elements of traditional methods. **Sells** breaks up the line into shorter units, without paying much attention to the regular metrical pattern of TL culture. With this in mind, **Sells** is freed from traditional rules, giving him the flexibility to translate in such a way so as to exhibit the characteristics of poetic translation of irregular pattern. For example, **Sells's** arrangement of words seems to take again the quatrain form, hence giving a very close poetic rendition but one that looks very different from the other translations.

Jones's lengthy rendition provides a detailed sequence of events that gives thorough information about the beloved's permanent accommodation. Put simply, **Jones**' translation introduces excessive TL material that explains in great detail the primary meanings of the ST units. He attempts to give a more intensive explanation of the original without making any attempt to adhere to English poetic rules, as in "A Murrite woman who has made her

dwelling at Fayed and has been neighbour of the people of the Ḥijaz." is very long, and hence sacrificed the form for the sake of content. In a word, **Jones**' is a simple piece of modern literary English which seeks to explain the ST content with a great deal of accuracy.

(18)بمشارق الجبلين أو بمحجر فتضمنتها فردة فرخامها

Arberry
In the eastern parts of the two mountains, or in Muhajjar
She lodges, surrounded by Farda and near-by- Rukham,

Sells
On the eastern slopes
of Twin Mountains or Muhajjar
Lonebutte has taken her in,
then Marblehead,

Jones
On the eastern parts of the two mountains or at-al-Muhajjar-
or Farada contains her or Rukham nearby.

Mashāriq stands for the eastern sides of the *jabalayn* or "two mountains". *Jabalayn* is used in the dual form, singular of *jibāl*, where the poet's beloved settled. *Taḍammana* is to set in. *Muḥajjar*, *Farda* and *Rukhām* are places familiar to the poet. This verse gives a concise description of the places where the beloved's tribe camped. The three translators have attempted to render Labīd's verse quite differently.

Arberry seems to give a more effective poetic rendition, adopting TL patterns in an attempt to retain the formal qualities of early English poetry. This makes **Arberry's** translation more stressed and restricted in following the TL features. For example, **Arberry's** first half-line is a broader semantic-poetic rendition that leads **Arberry** to extract the direct effective meaning of the original units with more emphasis on their referential meanings, which corresponds as closely as possible to the Arabic " بمشارق الجبلين أو بمحجر." So again there is the possibility of expressive verse that takes into account other cultural features. **Arberry** thus chooses to create direct expressive effects on the basis of the traditional feet of classical prosody, such as the variable stressed pattern that lasts longer as in eastern, mountains and surrounded. This creates great rhythmic flexibility that reflects a purely metrical poetry standing on its own.

Sells's translation yet again attempts to arrange his verse in quatrain form so as to compose poetic verse that allows more freedom in the arrangement of cadences. For example, **Sells** begins his verse with more emphasise on the ST message as in "On the eastern slopes of Twin Mountains or *Muḥajjar*." This exhibits the characteristic of the frequent occurrence of stress pattern. That is, in modern poetry a syllable is capable of bearing stress that contributes to the poetic genre.

Furthermore, **Sells**'s strategy ignores formal beloved places, and instead, adds some material not present in the original such as "Lonebutte and "Marblehead," in order to reflect the real sense of the poet's intention in stopping at *aṭlāl*. This of course by giving a clear interpretation of the place names so as to TL give readers a more direct picture of the deserted places of Arabia and, hence conveys more closely Labīd's poetic sense, thereby providing an accurate idea of the beloved's natural dwelling places. **Sells** thus translated the place names in favour of a clearer image with regard the ruins of the beloved's abodes. In my view, **Sells'** attempt is to convey as accurately as possible the natural scenes of the deserted places. It is like saying 'Conquering' for Cairo!. More than that, **Sells'** translation of the place names is perhaps designed to stimulate reading for pleasure, and hence aims at complete naturalness of expression, and therefore, tries to relate the receptor to modes of behaviour relevant within the context of his own culture.

Jones' translation strategy is more restricted and direct defining the real geographical position of the old camps of the beloved's places. Like **Arberry**, **Jones** resorts to providing a transliteration for the two named places. Put simply, **Jones's** strategy is fairly personal in sacrificing the familiar patterns of the TL so as to allow for ease of reading and the understanding of the original material. In addition, **Jones's** translation attempts to give original names and so imitates **Arberry**. This reflects a tendency to emphasise certain images, attitudes and thoughts of the original author rather than following a particular English pattern.

فصوائق ان أيمنت فمظنة فيها وحا ف القهر أو طلخا مها(19)

Arberry
and Suwá'id, if she fares to the right, then presumably
the black ridge of El-Kahr, or Tilham thereabouts.

Sells
Then Tinderlands
if she heads toward Yemen—
I imagine her there—or at Thrall Mountain
or in the valley of Tilkham.

Jones
Or Sawaiq. And if she goes to the right, the place I would
expect her to be is [among] the black basalt rocks of al-Qahr
or nearby Tilkham.

The *fa* is used by the poet to state a sequence of the beloved's dwelling places. *Ṣawā'iq* is a place. *Aymana* means to take the right way or side. In addition, the ST term "أيمنت" has two meanings in Arabic: 1) Yemen direction, and 2) a right-handed direction. In this context, أيمنت gives the sense of a direction towards Yemen, hence the Arabic expression ايمن الرجل أو أيمنت المراة means to take the direction of Yemen. *Maẓanna* refers to the expected place of the beloved, where she is supposed to be or thought to go. *Wiḥāf al-qahr and Ṭilkhām* are also places. The poet speaks about his beloved's expected place of stay.

Arberry attempts to give a broader semantic rendition that takes into account the poetic theme drawn by the author as in "if she fares to the right," which is a functional translation equivalent extracted from the Arabic "ان أيمنت." It exhibits the characteristics of metrical verse since it attempts to break down the verse into simple enjambments that exposes stronger rhythms. This is obviously designed to fit a very strict formal pattern. **Arberry**'s translation thus pays a great deal of attention to TL poetic features in creating a new poetic verse in a different language and culture which is certainly rhythmic and even metrical. It breaks down into various units of quite similar length, with stress patterns among its syllables which vary from unit to unit.

Sells' translation begins by giving as briefly as possible natural expressions of the semantic meaning of the ST units, adopting a more freely idiomatic strategy sacrificing the regular metrical pattern of early traditional poetry and so expressing the original thought in the common cadences of normal TL speech that enables a close approximation to the description of the actual direction of the beloved's place. For example, **Sells'** expressions "Then Tinderlands" and "I imagine her there—or at Thrall Mountain," are poetic images close to the original. In addition, **Sells** uses idiomatic expressions that to large extent fit the ST semantic units so conveying the original sense of the author. Furthermore, the

expression "Then Tinderlands" is used as a translation equivalent of the ST place name so as to convey particular knowledge regarding the geographical history of the place. It seems likely that such freedom compels **Sells** to arrange his line with a variety of stresses, as in "Tinderlands," which displays a particular stress pattern of three syllables. In addition, **Sells'** translation of the place names provides a series of parallelisms of content that make the translation process proportionately with much less difficulty than when both languages and cultures are disparate. Sells' also tries to create an effect, borrowing TL terms and expressions more relevant within the context of western culture. In fact, differences between cultures cause many more complications for the translator than do differences in language structure.

Jones's strategy explains in much detail the ST textual content, unit by unit, while at the same time preserving literal meanings and hence exhibiting additional caution in dealing with the original context. For example, **Jones'** statement "the place I would expect her to be is [among] the black basalt rocks," is a clear interpretation of the Arabic that helps students to understand the hidden connotative meaning of the original. **Jones'** aim is thus to facilitate the process of understanding the ST poetic structure giving a more detailed rendition that takes into account the primary meanings of the original unit that reflects the deserted places of the beloved.

Furthermore, **Jones's** strategy attempts to redefine the ST context in order to emphasize the ST theme and topic of this verse, thus making it accessible to other readers. Following this approach, **Jones** seems to be writing his text especially for a particular group of readers whose aim is the study of a second language and culture.

(2) فأ قطع لبا نة من تعرض وصله ولخير واصل خلة صرامها

Arberry
So cut off your longing for one whom you may no more
attain-
the best knotters of friendship sever the bond at need

Sells
Cut the bond
with one you cannot reach!
The best of those who make a bond
are those who can break it.

Jones
Cut the ties of yearning for one with whom meetings have ceased
The best person who can forgive a friendship is the one who can
[also] sever it.

Faqaṭa' is to cut off. *Lubāna* is used in the sense of longing and yearning to meet someone. *Ta- 'arraḍa* means to turn aside. *La-khayru wāṣil* is the best keeper of friendship. *Khulla* is a pleasant companionship. *Ṣarrāmu-hā* is the person who breaks a friendship. This verse shows the poet addressing himself. He speaks about those who respect the bond of union and friendship.

All three translators attempted to render the ST verse using different translation strategies. **Arberry's** translation attempts to provide a very close poetic rendition in an attempt to retain the familiar patterns of English poetry. The first half-line displays a purely metrical verse that exhibits a pattern of stresses that becomes stronger heard as iambs. For example, **Arberry's** expression "So cut off your longing," is a clear semantic translation corresponding to the Arabic "فأقطع لبانة," reproducing the direct referential meaning of this expression. This also helps **Arberry** to keep the line flowing smoothly and hence to determine a purely rhythmic pattern rendering the core meanings of the ST units with great accuracy and more emphasis on the basic meaning of the ST verse.

Sells translation is organized differently, rendering the ST verse with much freedom in an attempt to give a poetic translation, but with a different form. **Sells'** attempts to break down the line into simple units, that is a quatrain verse expresses variable stresses. The expression "Cut the bond with one you cannot reach!" is a functional translation equivalent from the Arabic verse using no obvious regular metrical pattern or rhyme scheme.

Jones's translation strategy seems to give more thorough information. It begins by introducing a direct expression of the poet's thought in regard to his previous relation with his beloved, hence giving a close and direct explanation of the ST units with more emphasis on presenting the core meaning of each unit. For example, **Jones'** expressive unit "Cut the ties of yearning for one with whom meetings have ceased," presents a direct translation of the Arabic, and hence states fully and accurately the ST message content. This leads **Jones** to present his text with much more detail in a more comprehensive literary style, but paying no attention to the regular pattern.

(21) فلها هباب فى الزمام كأنها صهباء راح مع الجنوب جهامها

Arberry
Yet rejoices in her bridle, and runs still as if she were a roseate
cloud, rain-emptied, that flies with the south wind,

Sells
She is as fleet in the bridle
as a reddish cloud
emptied of water
Skimming along on the south wind.

Jones
She [still] has a briskness when wearing her bridle, as though She were
a rosy [cloud], whose mass has moved off in the evening with the south wind,

The ST term "فلها" refers to the poet's riding animal. The *fa* is used to make a link with the previous line, and the *hā* that follows is a feminine pronoun that refers to the poet's *nāqa*, emphasizing its swiftness, strength and its force. *Hibāb* is briskness; and *zimām* is bridle. *Ṣahbā'* stands for a rosy reddish cloud. *Rāḥa* is gone away and *j'hām* refers to the cloud that pours out its water. In this verse Labīd compares his she-camel's speed to the rosy fast cloud that has shed its rain. The three translators attempt to render this verse using different translation techniques to convey the ST's poetic *waṣf.*

Arberry's translation attempts to give a more strictly poetic rendition, which has a regular metrical pattern. This leads **Arberry** to employ a fairly common translation strategy that takes into account TL poetic features. For example, **Arberry's** poetic image "Yet rejoices in her bridle, and runs still as if she were a roseate cloud," is a functional translation equivalent to the Arabic descriptive image "فلها هباب فى الزمام كأنها صهباء" that reflects a purely metrical pattern of stresses that extend further. In addition, it conveys as closely as possible the natural symbolic image of the strength and swiftness of the *nāqa*.

Sells's again attempts to render the ST verse with more freedom while adhering faithfully to the sense and thought of the author. **Sells'** translation gives a different arrangement of words and so reflects a very close poetic translation. For example, **Sells'** words "She is as fleet in the bridle as a reddish cloud" convey as directly as possible the expressive image of the original author, but without the aid of metre and rhyme. With this poetic strategy in mind, **Sells'** attempts to preserve the original meaning of this verse, focusing entirely on the message and creating a new verse to direct the reader's attention to certain images as in

"لها هباب." In doing so, **Sells** is attempting to imbue his verse with the poet's passion, which has a deep effect on the reader. In this aspect, Newmark among others, states that free verse translation permits greater freedom for the translator, respecting the spirit and sense of the material but not the manner.[58] This excessive freedom may involve some loss, for example of the poetic phonics and rhythm which may be present in the original.

Jones's translation is a plausible and lengthy rendition that begins by giving wide explanation of the ST semantic content. It contains more words than is normal in poetry. Also, **Jones's** translation exhibits semantic correspondence, but generously supplied with notes, as in "as though she were a rosy [cloud]." In addition, **Jones** uses square brackets for words added to make sense of the translation. This is a particular type of technique which is normally quite literary so as to give simple knowledge to a particular learning group. Accordingly, **Jones's** translation gives full information of ST textual matters written in a plain linguistic style similar to the style of stories and novels.

ورمى دوابرها السفاء وتهيجت ريح المصايف سومها وسهاها مها (22)

Arberry
The thorns pricking her hinder hoofs, the summer winds
swelling and swirling about them in scorching blasts.

Sells
Pasterns tear in the briar grass.
Summer winds
flare into dust squalls
and burning winds of Sumum.

Jones
Wind-blown thorns stuck into the soft parts of their hooves, as
the winds of the days of summer blew strongly in searing eddies.

Dawābira-hā, singular *dābir*, stands for the *nāqa's* hooves. *Al-safā'* are sharp desert thorns. *Tahayyaja* means to move strongly. *Maṣāyf* stands for summer days. *Sūmu-hā* and *sihāmu-hā* refer to the blowing of the strong hot winds during the summer season. In this verse Labīd draws a vivid descriptive image showing his mount kicking and striking the strong sharp thorns with her hooves while seeking watering places.

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[58] Op. cit., p.45.

Arberry's strategy again conforms to a large extent to TT poetic features. His verse breaks down into simple syntactic units that emphasise particular English patterns for its first syllables. The rhythm thus produced by the recognizable pentameter fragments reflects the regular rhythm of the animal's hooves as it moves across the desert. **Arberry's** first statement "The thorns pricking **h**er **h**inder **h**oofs," in which the use of relatively simple and recognizable segments of TT elements allows a focus on the rhythm of the verse. Thus the repetitive sounds /h/ and /s/ exhibit clear characteristics of rhythmical verse that involve traditional devices such as alliteration. Such as, **Arberry's** strategy demonstrates a distinctive translation technique where its significant rhythm is manipulated for expressive effect. In addition, **Arberry's** strategy is to group his verse with much stronger rhythms made by the distinctive alliteration, preserving the fixed sequence of his chosen rhythmical pattern as in "the summer winds **s**welling and **s**wirling," and yet, by the use of restrained pauses between syllables, achieving quite a poetic translation.

Sells's translation begins by breaking down the line into vertical poetic units that appear to take a quatrain form of arrangement of the words. It concentrates exclusively on the general meaning of the ST message, while altering the form, in a desire to adapt the ST poetic image to the taste of the reader using a more expressive form of translation that allows much freedom. For instance, the expression "summer winds flare into dust squalls" is a functional equivalent corresponding to the Arabic "وتهيجت ريح المصايف", in an attempt to give a direct picture with regard to the deserted former places of the beloved, so "briar grass" is a functional equivalent to *al-safā*, conveying to the reader the natural setting of the *Jāhiliyya* deserted places. **Sells'** translation resorts to employ exotic terms unfamiliar to the western reader, for example in the expression "and burning winds of Sumum" is an exotic term reflecting a ST cultural aspect of deserted places. Put simply, **Sells**' uses poetic license in rendering the ST verse so as to emphasise the original sense of the author's thought. Here there is only a global correspondence between the textual units of the ST and those of the TT.

Jones opts for a different translation strategy that takes into account textual matters and, hence, explains the original verse with the degree of detail used in fictional writing. This in turn emphasises a particular literary genre that states a narrative within a narrative, which is likely to give a comprehensive text in an attempt to provide a better understanding of the

ST units. Hence **Jones** makes no attempt to provide an elegant style like those used by **Arberry** and **Sells**. For example, **Jones's** translation begins by presenting a clear simple *waṣf* written in a plain English style in "Wind-blown thorns stuck into the soft parts of their hooves," which in turn produces a shift in meaning close to the ST. In this respect, it can be noted that such a translation strategy concentrates exclusively on the verbatim meaning of the ST units.

(23) فتنازعا سبطا يطير ظلاله كدخان مشعلة يشب ضرامها

Arberry
They kicked up a long column of dust, its shadow flying
like the smoke of a bonfire, its flames soaring aloft.

Sells
They contend in raising dust.
  Its shadow soars
like the smoke of a firebrand,
  Kindling set ablaze,

Jones
They raced each other, [kicking up] a tall cloud of dust, the shadows
of which rise high into the air, like the smoke of a fire that has been
lit, whose embers are burning,

Tanāza'ā gives the sense of racing one another and the *fa* gives an indication of continuity. *Sabiṭā* means a column of dust that flies up. *Ẓilālu-hu* is shadows. *Dukhān* is smoke. *Mush'ala* means a burning fire. *Shaba* is to burn. *Ḍirāmhā* is the burning of firewood. In this verse Labīd describes the natural scene of the dust that rises higher and higher as a result of the racing animals, symbolized by the poet as the smoke of a fire leaping into the sky. The three English translations under discussion offer a close depiction of the poet's *waṣf* of the dust rising behind footsteps, forming columns that are compared to the smoke of a fire.

Arberry's translation begins by breaking down the line, and hence reflects a more elaborate English pattern. For example, **Arberry's** expressive image of a "column of dust, its shadow flying like the smoke of a bonfire," employs the characteristics of a metrical poetry with strong rhythmic "beats" that give **Arberry's** verse the characteristic of a metrical pattern, as in "They kicked up a long column." This leads **Arberry** to give frequent strong stresses enhanced by the use of alliteration, as in **k**icked and **c**olumn.

Because **Arberry's** verse makes a deliberate effort to emphasise the sound structure, it also exhibits the strong phonics of syllables that go on to become relatively noticeable as in "kicked up, its shadow, column, flying, bonfire." **Sells's** translation shows breaks of line, hence giving a well-organized group of lines with a great deal of concentration on the TL poetic style, as in "They contend in raising dust," but with no obvious regular metrical pattern as adopted by **Arberry**. That is to say, **Sells'** translation attempts to provide a more expressive text with much freedom, reflecting a familiar poetic style i.e. quatrain form, the commonest of all stanza forms in western poetry.

Jones's translation has no line breaks; hence again paying no attention to the traditional methods of verse writing. That is to say, it is a type of a written composition that takes a prose form, displaying a certain sequence of events one after another so as to present the facts of the original aiming to achieve a direct explanation of the source text by different means. The direct rendition explains the semantic units, as in "They raced each other, [kicking up] a tall cloud of dust" to correspond to the Arabic " فتنازعا سبطا." Furthermore, **Jones'** translation attempts to render the ST image quite literally, with no attempt to use the familiar features of TL poetic texts. The result is not elegant. This in turn reflects more accuracy, paying particular intention to the ST's literal meanings, as in "like the smoke." In this respect, Newmark states that:

> One could assume that poetic genre as an expressive piece of serious literature should be semantically translated and that the more original the metaphor, the more disconnected it is from its culture and therefore the more its originality can be preserved by a literal translation.[59]

Moreover, the three translators have attempted to give the actual denotative meanings of the ST units in an attempt to shape their translations in ways that suit their understanding as communicators between two languages and cultures.

خنساء ضيعت الفرير فلم يرم عرض الشقائق طوفها وبغامها (24)

Arberry
Flat-nosed, she has lost her young, and therefore unceasingly
circles about the stony waste, lowing all the while.

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[59] Op. cit., p. 50.

Sells
A flat-nosed one who lost her young,
she does not cease
circling the dune slopes
and lowing.

Jones
A snub-nosed animal that has lost its calf, and whose circling
through the tracts of sand whose lowing go on endlessly.

Khansā, plural *khuns,* means pug-nosed animals. *Farīr* stands for a calf. *Shaqā'iq* is a harsh land situated between sandy places. *Ṭawfu-hā* means the searching of the mother and *wa-bughāmu-hā* is her lowing. This verse draws upon an image that shows a creature alone in an empty desert faced with danger. This reflects the poet's disposition and view of life when regarding the strong and the weak, represented here by the wild ass searching for her calf that has been killed by wild animals. The three translators have attempted to produce TL texts as close as possible to the ST, but with different translation strategies.

Arberry's translation shows a rather mechanical assimilation of metrics as a substitute for the original rhyme. That is to say, **Arberry's** verse is grouped according to the traditional regular musicality of TT poetic conventions. It takes into consideration TT regular patterns and imagery as in "Flat-nosed, she has lost her young." This stands as clear evidence of the competence of the translator who chooses such a technique as his medium to conform to the rules of metrical pattern of stresses as used by traditional English poets.

Sells's translation exhibits a more common technique of modern poetic translation that plays against the traditional elements of poetic diction. That is to say, **Sells**'s verse is based entirely on the cadences of TT elements of language, challenging and playing against the regular pattern of English. At the same time, **Sells**' verse attempts to preserve the local flavour of the semantic content of the original terms and expressions, allowing himself some freedom in rendering the ST units and their authentic meanings more semantically. That is achieved by using many words but without losing their quality of elegance. For example, the TT adjective "a flat-nosed one" explores the real semantic content of the original. Hence, the choice of this phrase appears as a functional equivalent to the ST adjective, explaining its authentic meaning. This is a further example of a literary semantic translation as discussed in Chapter 4 and highlighted by Newmark, who views the semantic translation as retaining both the literal and the symbolical figurative meaning. Also it is

more comprehensive, briefer, and more accurate and has a higher degree of literariness as in "who lost her young." Above all, it interprets and, in so doing, attempts to embrace the overall meaning of the original.

Jones's again gives a rather direct translation of the ST verse. It is longer than the original, in order to show the full meaning of its content. It attempts to explain the direct referential meaning of its images, and, in many ways, it appears to be a most direct and straightforward type of translation that provides full details of the ST units using an excess of terms to explain ST intended meaning, as in "circling through the tracts of sand whose lowing go on endlessly," which explains the original meaning of the Arabic " عرض الشقائق طوفها وبغامها," but with no elegance of style such as used by **Arberry** and **Sells**.

(25) با تت وأسبل واكف من ديمة يروى الخما ئل دائما تسجامها

Arberry

All that night she wandered, the raindrops streaming upon her
in continuous flow, watering still the herb-strewn sands;

Sells

She passes the night
in continuous curtains of rain
washing around the dune tufts
in a steady stream

Jones

She spent the night with a downpour of continuous rain
falling incessantly, shedding its water on soft, low-lying
ground in an unceasing torrent.

Bātat is to spend a night. *Asbala* is to fall continuously and *wākif* is pouring down. *Ḍīma* is the continuous pouring of rain. *Arwā* is to give plenty of water and *khamā'il,* the plural of *khamīla,* is low-lying ground. *Dā'iman* means continuous and *tasjām* is pouring. The poet attempts to depict the natural scene of the wild ass spending the whole night under a continuous curtain of rain. All three translators produce quite similar images to show the ass wandering at night with rain continuously falling upon her.

Arberry's translation seems to follow the most widely used pattern, with strong rhythms so as to determine the purely metrical stress pattern of the line, as in "All that night," and "the raindrops streaming upon her in continuous flow," which is a functional translation equivalent corresponding to the Arabic "وأسبل واكف من ديمة." Hence the verse consists of

roughly rhythmic pattern with regular beats that persist to become more obvious and effective. **Arberry** has manipulated these rhythms to create a basically accentual versification, built from recurring syntactic units. This clearly and significantly demonstrates the merits of this strategy at least with regard to sound structure.

Sells's translation is different from the others in terms of its poetic form and structure. The line is broken down into simple syntactic units with variable stresses. This leads **Sells** to organize his verse in a quatrain poetic form, and according to TL cadences, paying attention to sense devices, such as alliteration as in "She passes the night in continuous curtains of rain."With this particular strategy in mind, **Sells**' verse is not based on the recurrence of stresses, but rather on the irregular rhythmic cadences of the sounds and words used in the TL text. These sounds are created by the use of alliteration so to preserve the rhythmical pattern.

Jones's translation begins by providing a series of significant pieces of information about the ST units with great emphasis on their referential meanings. **Jones** also resorts to explain semantic contents of these units, giving easier reading, a flexible and very detailed English text that exhibits the characteristic of fictional style. This leads **Jones** to produce a more straightforward rendition, for example, in "She spent the night with a downpour of continuous rain" which sticks closely to the intended Arabic meaning in a plain English style. **Jones's** distinctive strategy usually makes no attempt to provide an elegant style, and hence his translation of this particular genre is merely rendered for a particular audience so as to give a better understanding of this type of poetry.

(26) وتضىء فى وجة الظلام منيرة كجما نة البحرى سل نظامها

Arberry
Yet she shone radiantly in the face of the gathered murk
as the pearl of a diver shines when shaken free from its thread;

Sells
Glowing in the face
    of the dark, luminous,
like a seaman's pearl
    come unstrung,

Jones
And she shines out gleaming in the face of the darkness, like the pearl of a sailor whose string has been drawn away.

Tuḍī'u literally means to give light. The ST point of comparison *ka-jumānati al-baḥriyyi* means like the pearl of the fisherman. *Sulla* is passion to be moved away gently, and *niẓāmuhā,* plural *nuẓum,* means to string together pearls. This verse gives a very close symbolic poetic image in comparing the lightness and brightness of the poet's beloved to a pearl.

Arberry's translation seems more poetic, reflecting the original thought of the author and bringing the text closer to the figurative and formal elements of the TL culture. That is to say, following the TT metrical scheme, **Arberry** resorts to employing more effective syntactical/metrical units with quite a lengthy chain of rhythmic pattern. The first half-line extends the unit of translation with a greater density of different pattern of stresses to create a new verse that is certainly rhythmic, and arguably even metrical as in "Yet **she sh**one radiantly," from the Arabic"وتضىء" is a broader semantic rendition, which attempts to give the implicit meaning of this term. This is emphasised by the use of the term "yet" so as to secure the referential basis of the ST *waṣf* image of the beloved's face. Note also the allteration in the first line: she shone.

Sells's translation instead explores the semantic content of the ST verse by extracting the most meaningful equivalences from the original, but paying no attention to the traditional conventions or strict rules of that culture. This allows **Sells** some freedom in arranging his words. The expression "Glowing in the face of the dark, luminous" for the Arabic " وتضىء فى وجة الظلام منيرة" employs a great deal of variety in the arrangement of stresses. In addition, it displays the characteristic of idiomatic expression so as to create a more effective rendition which fits the TL cultural setting, hence giving the precise flavour and tone of the original.

Jones's translation strategy explores the authentic meaning of the original sacrificing familiar patterns and hence giving less communicative value in translating ST poetic features. His translation appears quite lengthy and is more comprehensive based on the ST components. It begins by giving a series of descriptive features from the ST poetic units, using simple terms to convey the original sense of the author, as in "And she shines out gleaming in the face of the darkness." In addition, **Jones** literally translates the Arabic expression "كجمانة البحرى سل نظامها." Such a translation strategy explores the semantic

quality of the ST poetic image with a great deal of emphasis on the object described. This is a further example of the primary use of the literal translation strategy as a method employed to render various units of ST so to facilitate understanding for a particular group.

(27) أسهلت وأنتصبت كجذع منيفة جرداء يحصر دونها جرامها

Arberry
I came down to the plain; my horse stood firm as the trunk
of a tall, stripped palm-tree the gatherers shrink to ascend.

Sells
I descended to the plain,
mare standing like a palm,
smooth, towering trunk
thwarting the date cutters.

Jones
I came down to the plain; and there was my mare standing still
like the trunk of a tall palm-tree [so] smooth [that] the gatherer
of its dates cannot climb to the top of it.

The ST term "أسهلت" with " الضمة" on the final *ta* means to move down hill. *Intaṣaba* is to raise up. *Jidh'* is trunk and *munifa* is a tall palm tree. *Jardā'* is bare with a few palm leaves and fronds. The ST phrase *yaḥsir dūnahā* means to become restricted and incapable of getting to the top of the palm tree. *Jarrām* stands for someone who gathers dates. In this verse Labīd gives a close comparative image. He compares the neck of his riding animal to the long trunk of the stripped palm-tree. The three translators translate the ST verse differently.

Arberry opts for a more semantic poetic rendition that takes into account early traditional rules. It is thus attempts to render the ST quite poetically, sacrificing the rhyming scheme but preserving the familiar and regular metrical pattern of the English so as to give a formal character to the verse in the new culture. The expression "I came down to the plain," explains as closely as possible the direct literal meaning of the Arabic term "أسهلت", hence giving a literal sense of its clear referential meaning. This in turn reflects a purely metrical pattern characterized by its stress that goes on so as to give stronger rhythms. Similarly, **Arberry's** point of comparison "stood firm as the trunk of a tall" is also a very close semantic rendition which conveys as closely as possible the direct meaning of the original "وأنتصبت كجدع منيفة".

Sells's translation attempts to render the ST verse with some freedom. That is to say, **Sells's** translation is written differently compared to **Arberry and Jones.** The words are organized in a different poetic form agreeing with the modern western verse form writing. It has no regular metre or rhyming scheme since it depends on natural speech rhythms and the counterpoint of stressed and unstressed syllables, as in:

"I descended to the plain,
mare standing like a palm,"

With this particular strategy in mind, **Sells** seems to sacrifice the traditional method, and instead writes the verse with no regular metre. Furthermore, **Sells's** translation attempts to use a more literal approach that helps to render as closely as possible the intended meaning of the ST units. For example, **Sells'** poetic unit "mare standing like a palm," is a literal translation from the Arabic "وأنتصبت كجذع منيفة" that gives a clear and direct meaning of this unit. **Sells** term "standing" used in the sense of وأنتصبت, also reflects the referential meaning of this particular term. **Sells** translation strategy attempts to present a close descriptive image, signifying the relationship between ST and TT features that are seen as directly corresponding to one another. **Jones**'s translation uses a different strategy showing no breaks of line, and therefore it appears to give a more detailed text. For example, **Jones** "I came down to the plain; and there was my mare standing still like the trunk of a tall palm-tree [so] smooth," states the narrative in much detail, and hence explains the semantic content of the ST units so as to provide a clearer understanding of the original. In addition, **Jones** seems to quote **Arberry** in using exactly the same phrase "I came down to the plain." Furthermore, **Jones** translates the ST point of comparison quite literally while taking into account the expressive meaning of the author in describing the imaginative world of the *wasf* scene, as in the poet's riding animal's long neck. This, in turn, shows a close rendition of the poetic image into English.

(28) فالضيف والجار الجنيب كأنما هبطا تباله مخصبا أهضماها

Arberry
And the guest and the poor stranger must have thought themselves
come down upon Tabala, whose valleys are ever green.

Sells
Distant clients and guests
as if they've come down
to Tabala
where valleys are green.

Jones
The guest and the non-tribesman staying permanently with us [feel]as though they have descended to Tabala, the bottoms of whose valleys are [so]fertile.

Al-jār al-janīb is a person who comes to live with the tribe. Tabāla is a valley familiar to the poet, known for its good pasture and crops. *Habaṭā* means to move down. *Mukhṣab* means lush and rich in productivity. *Aḥḍāmu-hā* is the valley floor. This verse shows the generosity of the poet's tribe. The poet compares the beneficence of his tribe to that of the valley of Tabāla in the spring season when people from different places come seeking pasture and a new fertile life.

Arberry's translation pays particular attention to the traditional methods, making his line flow smoothly so as to create a metrical pattern. This leads **Arberry** to render the Arabic verse more semantically and hence poetically. For example, **Arberry's** poetic unit "And the guest and the poor stranger," is a functional translation equivalent corresponding to the Arabic "فالضيف والجار الجنيب" and hence allows simple enjambments that give stronger poetic units so as to convey the original sense of the poet's connotative meaning. This in turn gives **Arberry** room to retain a particular pattern. This can be seen by the frequent occurrence of strong pattern stresses of Arberry's units, as in "come down upon Tabala".

Sells's translation resorts to employing a different technique to render the Arabic verse with a great deal of freedom. This leads **Sells** to use specific idiomatic terms and expressions so to achieve a close textual correspondence between the two cultures. For example, the use of "distant clients and guests," is a clear idiomatic rendition centred on the original message, and hence attempts to give a more effective poetic as well as dynamic equivalent reflecting the original meaning of the Arabic terms "فالضيف والجار الجنيب". This points to the use of communicative translation, which may be said to be an example of "dynamic equivalence" as discussed in chapter four, and which might be seen as giving excessive freedom allowing the opportunity to write more or less anything as long as it sounds good and contains something of the ST message. **Jones**'s translation introduces full information on the ST units with less poetic value. This leads **Jones** to explain in a plain and transparent English style the formal units of Arabic poetry. The statement "The guest and the non-tribesman staying permanently with us," is a long direct English translation that explains the Arabic poetic unit "فالضيف والجار الجنيب" in great detail. Furthermore,

Jones' translation attempts to give a more exegetic rendition with greater accuracy in handling the original units of this verse. For example, the term "non-tribesman" reflects the implied meaning of the Arabic phrase "والجار الجنيب." As a result, **Jones**'s translation includes vast details, exemplifying his particular translation strategy to give fully comprehensive information from the original so that he can make it more understandable.

(29) تأوى الى الأطناب كل ردية مثل البلية قالص أهدامها

Arberry
To the shelter of my tent-ropes comes every forwearied woman
starved as a tomb-tethered camel, her garments tattered and shrunk.

Sells
Seeking refuge among the tent ropes,
weary as a stumbling camel,
weary as a ghost mare,
white-humped, left to die.

Jones
Every poverty-stricken woman repairs to our tents,[starving]
like the camel tethered to die, her clothes tattered and shrunken.

Ta'wī is derived from the term *awā* and means to seek refuge. *Aṭnāb*, singular *ṭanib*, means tent rope. It is used in a metaphorical sense for the tribe's tents or "بيوتهم". *Radiyya* stands for a poor deprived woman who comes to live with the tribe. *Baliyya* refers to the poet's *nāqa* that is tied to his grave until it dies. *Hidām* means torn old clothes. In this verse Labīd attempts to create a very close symbolic image comparing the poor woman who came to live with the tribe to the *baliyya* starved to death near the tomb of its master. The three translators have attempted to give close translations of this verse reflecting the poet's generosity in permitting the poor woman to take shelter with the tribe.

Arberry translation begins by giving a very close poetic translation that reflects the formal English verse. It also attempts to give a more explicit meaning of ST units rendering them quite semantically. For example, the first half-line satisfies the above understanding of the metaphorical meaning of the ST "تأوى الى الأطناب كل ردية," hence giving the more precise meaning of the original in an attempt to keep the ST message. The phrase "To the shelter of my tent-ropes comes," is a broader semantic translation corresponding to the Arabic phrase; hence explaining in some detail what the ST words refer to.

Sells's translation breaks down the line, and hence runs smoothly emphasising the ST poetic message with less use of English patterns. It pays particular attention to the original structure, thereby extracting the greatest semantic meaning in an attempt to reveal the textual essence of this ST verse. As a result, **Sells** prefers to use a poetic strategy that allows him freedom in selecting and arranging the TL material. For example, the expression "Seeking refuge among the tent ropes," is an obvious example of the use of the free verse strategy loaded with idiomatic expression. The TL expression "seeking refuge," used in the metaphorical sense, conveys functionally the intended meaning of the Arabic "تأوى الى الأطناب," and hence reflects the poet's deep passion and his generosity in permitting poor people to live with the tribe. **Sells** frees himself from traditional TL rules in an attempt to create a new verse that flows naturally in the target language and can stand on its own.

In my view, this strategy allows room to create images more suited to the TL setting, using powerful vocabulary that bears connotative meaning, is full of clear metaphorical expression, and is hence used symbolically to describe the poor woman who settles with the tribe, as in the expression "white-humped, left to die." This poetic image provides sense equivalence to the Arabic simile image "مثل البلية" in an attempt to draw a close comparison of the miserable state of the poor woman of the *Jāhiliyya* age. This leads **Sells** to select expressions that allow him to denote what sounds natural and normal to native speakers. **Sells** then organises his verse in a form of poetic expression, rendering the ST verse quite freely, depending entirely on the natural idiomatic language of the TL to produce words and expressions that reflect the ST author's intention, personality and thought.

Jones translation is obviously a straight "direct" translation presenting the core meaning of the ST units, as in "Every poverty-stricken woman repairs to our tents, [starving]" keeping the line long and adding square brackets. This explains the meaning of particular terms and so directs the reader towards the metaphorical expression of the Arabic, as in " تأوى ال الأطناب." This leads **Jones** to centre on the ST message, rendering the individual words with more accuracy. For example, the phrase "repairs to" is used in the sense of to arrive at or to go to, conveying as closely as possible the literal semantic meaning of the Arabic term "تأوى" so as to define its connotative meaning.

(30) وهم السعاة انا العشيرة أفظعت وهم فوارسها وهم حكامها

Arberry
They are the strivers, whenever the tribe is visited
by distress; they are the tribe's knight and high arbiters;

Sells
They are the protectors
when the tribe is pressed,
they are the riders,
they are the rulers.

Jones
They are the ones who strive when the tribe is stricken with
difficulties. They are its horsemen and they are its arbiters.

Wa-hum is a pronoun referring to the men of the tribe as both strivers and protectors. *Su'āt* is a plural of *sā'in*, while literally means advocate or defender of the tribe. *Al-'ashīra* is a clan. *Afza'at* is to facing dangers. *Fawāris* are horsemen. *Ḥukkāmu-hā* literally means rulers. This verse speaks about tribal leaders, the ones who fight for survival when the tribe is stricken and faces difficulties. This in turn shows tribal *fakhr*. In this verse, Labīd refers to his clan when he praises their knights and leaders. This can be clearly understood by the repeated pronoun *hum* as it refers to tribal people in general and to their leaders (masters) in particular. All three translators attempt to reflect the poet's voice as he glorifies his clan. This is emphasized by the use of the pronoun "they" by the translators, as a formal translation equivalent to the Arabic "هم". For instance, the three translators literally translate the ST expression "وهم السعاة", explaining its referential meaning, whereas the phrase "انا العشيرة أفظعت" is translated quite differently.

Arberry's translation again begins by breaking down the line into short statements of varying length, which is divided by the use of punctuation marks which give room to provide simple enjambments that exhibit strong rhythms. For example, the first half-line gives a plain unit that exhibits a semantic rendition corresponding to the Arabic " وهم السعاة انا العشيرة أفظعت" and so reflecting **Arberry's** intention in conforming as closely as possible to the traditional norms of TL culture. **Arberry** uses the characteristics of metrical poetry in an attempt to preserve the ST *fakhr* image of the author, and to reflect the attitude of the tribal people of the poet's tribe in serving the poor who come to live with them. **Sells**'s translation employs short and well fabricated poetic units which are arranged according to

TL elements rather than traditional rules. The expression "They are the protectors," is a functional equivalent for the Arabic "وهم السعاة" which emphasises the poetic image of the original, and hence has a direct effect on the reader. It is more communicative, and hence renders the literal sense of the ST expression quite poetically. In addition, **Sells's** choice of terminology serves to preserve the artistic tone and elegant style of the general construction of the verse, creating a similar effect as that produced by the original. **Jones's** translation shows no breaks of line, and hence pays no attention to TL patterns. That is to say, **Jones** attempts to render the Arabic verse without any attempt at elegant style so providing more details which explain the ST poetic units in a different linguistic style. The first half-line goes into great detail to convey the literal sense of the Arabic "وهم السعاة انا العشيرة أفظعت." Here Jones's process attempts to give as directly as possible a closer symbolic image with regard to the outstanding nature of the poet's tribal people, the leaders, knights and rulers of the tribe. This degree of accuracy in close direct translation makes the ST material more accessible to the reader.

(31) وهم ربيع للمجاور فيهم والمرملات اذا تطاول عامها

Arberry
to those who seek their protection they are as the bounteous
  Spring
as also to widows in their long year of widowhood.

Sells
They are life-spring
  to dependents among them,
to those without provider,
  when the year grows long.

Jones
They are givers of bounty to the stranger dwelling among them
and to widows when their year [of mourning] has elapsed.

Rabī' is a polysemic term carrying several meanings. In Arabic societies, the term "ربيع" *is* symbolically used to describe people's age e,g. فتيان فى ربيع العمر. Also, the term *rabī'* is the name of the two months of the Muslim Hijrī (ربيع الاول, ربيع الثانى). In this context it gives the sense of the vernal season; that is, the springtime season of production and fertility. *Al-Mujāwir fī-him* is *a* stranger who came to live within the people of the tribe. *Murmilāt* stands for poverty-stricken women. This verse gives a factual picture demonstrating the tribe's goodness, virtue and generosity. Therefore, the three English translations have

attempted to depict early *Jāhiliyya fakhr* of the 6th century reflecting traditional tribal generosity and hospitality.

Arberry's translation is strictly more poetic, and it is perhaps the most rhythmic rendition that takes into account TL patterns. For example, in his reference to the ST metaphorical expression, **Arberry** attempts to provide a broader semantic rendition that helps to determine stressed pattern and so corresponding to the Arabic "وهم ربيع للمجاور فيهم" usually takes into account the ST contextual meaning. **Arberry** thus renders "ربيع" as "bounteous spring" perhaps referring directly to the overflowing production of this season. This in turn involves the use of meaningfully loaded words which have much stronger rhythms, and are specific enough to cover the same range of application. This example demonstrates a poetic strategy that takes into account the patterns and conventions of the TL culture.

Sells's translation is freer since it attempts to render the Arabic verse with fewer formal features. This leads **Sells** to adopt a common poetic strategy which gives room to present the proper equivalents of the ST units and hence satisfies the reader. Put simply, **Sells** seems to employ the most dynamic approach that pays no attention to metrical pattern, feet and the rhyming schemes of the two languages. **Sells**'s translation begins by presenting well organized poetic units arranged according to the common elements of speech and image patterns of the TL, rather than to its metrical and rhyming schemes. The expression "They are life-spring to dependents among them," is an obvious dynamic rendition exploring the actual connotative meaning of the Arabic "وهم ربيع للمجاور فيهم" so as to make a global correspondence between the two cultures and hence convey the wider meaning of the ST terms. **Sells** thus seems to prefer such interpretations in order to emphasise the actual meanings of the ST units.

Jones's translation again attempts to provide detailed information of the ST units by rendering them as directly as possible, but making no attempt to render an elegant poetic style. For example, **Jones's** statement "They are givers of bounty," explains the Arabic expression "وهم ربيع", so referring specifically to the metaphorical sense of the Arabic term "ربيع". However, although this translation bears a direct explanation, it does not give the sense of what the original author wished, where reference is then made to the results of the goodness of the tribe symbolized as the spring season providing for people's needs. Yet, the use of "givers of bounty," seems to have taken a step further from the original, which is

simpler and more direct. Yet, here there is another subtle difference between the Arabic and this translation. The phrase "وهم ربيع" may not be understood well in the TL culture, since the term "ربيع" in Arabic allows more than one interpretation and hence its meaning depends on the context in which it occurs. Most often, the result is an expression that is not used in the TL, but which refers to an ST cultural fact with which the TL reader is not conversant and therefore may be unable to understand without additional explanation.

Furthermore, **Jones's** translation is a simple and direct shifting of the ST material. That is to say, **Jones**'s opts to retain the original material in his translation replacing SL textual material by TL equivalent textual material. This is a sort of transference translation process discussed and highlighted by Catford, where he sees a translation is an implantation of SL text meaning into TL text[60]. **Jones's** approach thus is quite simple and flexible based on finding accurate equivalents of each unit of language without particular regard to form and manner. This is a type of prosaic translation highlighted and discussed above.

8.7. Concluding Remarks

From the above discussion, it is clear that the three translators have approached Lābid's verses in different ways. Each translator has attempted to use his own strategy and methodology, paying great attention to the style, as the case in Jones and Arberry. Contrasting the translations with which this study is concerned, we find that the three translators have attempted to render the STs to different audiences and with particular aims.

In the following chapter (Chapter nine, conclusion) results reached in the whole study will be evaluated. Suggestions for translation studies will be offered and implications will be discussed for further research.

[60] Catford, J., *A Linguistic Theory of Translation* (London: Oxford University Press, 1965), pp.20-48.

Chapter Nine

Conclusion and Recommendation

9.1. Introduction

This chapter reviews the thesis and comprises several sections. Initially, a brief overview of the thesis is provided. Secondly, the findings are summarised and reviewed. The final sections are dedicated to a summary of the key conclusions, implications and recommendations of the present study, as well as to providing some suggestions with regard to the direction of further research in the field.

9.2. Overview of the Thesis

With regard to the contributions of modern translation studies, it was found that most of the literature on translation has been theoretically oriented, concentrating on the final product and ignoring the way and mechanism by which translators approach their texts when deciding proper strategies that satisfy the needs of readers. The primary aim of this thesis (see 1.2) has been to explore and identify the process of translation employed by western translators in their translations of early *Jāhiliyya* odes. This study, therefore, has focused on the investigation of their techniques, investigating the manner as well as evaluating the translation strategies by which meaning is transferred, or, more specifically, how the text's meaning is transferred from the SL to the TL.

In the preceding chapters, the discussion has covered a variety of issues. Chapter 2 presents an overview of current translation theory, investigating its nature and significance. It also introduces a variety of major approaches to translation in order to review translation theory in the light of modern twentieth century views, including the earlier work of Nida, Catford, and the important contributions of Lefevere, Newmark, Hatim and Mason. Chapter 3 reviews the types of and problems with meaning, focusing particularly on connotative meanings (see 3.3). It also includes a detailed description of the functions of language, as proposed by Bühler and Jakobson and then adopted by Newmark, whose major contribution attempts to relate language function and text type to translation methodology. This leads to the conclusion that translation methodology is directly linked with text-typology. This means that the various types of texts with particular predominant linguistic

features may directly determine the choice of a particular translation method. In chapter 4, the aim was to investigate the major contributions of contemporary translation theories and strategies of the twentieth century. It also discusses recent debates revolving around certain key linguistic issues. The most prominent of these issues were those of meaning and equivalence, for example, in Nida's concepts of formal and dynamic equivalence and the principle of equivalent effect: the focus on the receptor. Also, this chapter discusses further theories such as Jakobson's theory of translation; Catford's theory; Newmark's theory; Baker's equivalent theory, and Lefevere's strategies. The seven modern strategies proposed by Lefevere (1975) are all clearly defined and discussed. The aim is, therefore, to put emphasis on the theoretical basis of translation theory, hence facilitating the production of translation. Chapter 5 is mainly devoted to different views on the difficulties of translation in the poetic genre. It also discusses various relevant concepts, both linguistic and cultural. Chapter 6 presents a concise survey of early *Jāhiliyya* poetry with an emphasis on its factual topics and themes. Chapter 7 presents a concise overview of the English translations of early *Jāhiliyya* odes . The applied part of this study is presented in chapter 8, and constitutes the empirical core of the thesis. An attempt is made to examine and compare the English versions of *Jāhiliyya* odes with an aim of identifying and bringing to light the most common and preferred strategies employed by western translators who have an interest in poetry translation. The primary aim of this chapter is to present the main practical implications of this study. The majority of the translated texts are seen as a blend or 'combination' of methods. For instance, Arberry's translation strategy resorts to employing a literal method for some terms, images and expressions so as to emphasis a particular topic and theme. Thus, in the light of the discussion presented in the practical chapter, one fact emerges clearly: the complexity of the translation process. This complexity reflects the intricacies of language as a uniquely human phenomenon. Given such complexity, there is no simple single approach to translation that provides answers to all problems.

9.3. Contribution of the Research Findings

This study argues that poetic translation in general has not received as much attention as that of other text types. It is therefore an attempt to answer the research questions set out in the introductory chapter. It also looks at the results of the comparison and the analysis of various translated verses as discussed in chapter 8. This present study therefore attempts to give important findings in the context of modern poetic translation theories as well as

significant implications for translating theory and practice. However, the empirical evidence throughout the comparison and discussion of the various English translations of JP, contributes to an understanding of the nature and mechanism of the translator' process "strategies" in translating ancient Arabic verses into English. The analysis of the various English translations in this study (see chapter 8) leads to the conclusion that particular strategies and techniques have been employed in rendering the ST contents which produce as closely as possible proper renditions, emphasising the concept of either formal or dynamic equivalence (see chapter 4).

The procedure used for the English translations is mainly an operational one. It begins with a literal translation of lexical items, images and phrases unit by unit. The literal translation strategy with its various techniques has, therefore, proved to be a basic translation technique employed by translators to convey various lexical items and images. In brief, the literal translation method gives priority to the importance of the meaning of essential elements, on the basis of which translators could construct their own texts. One cannot, therefore, claim, for example, that any form of literal translation or formal equivalence must be abandoned as certain ST units may, in fact, demand a literal rendering, especially where one-to-one correspondence exists between SL and TL material. In the various English versions, a literal approach is used extensively; hence it works at both the word and phrasal levels.

As a traditional and modern strategy, literal translation is widely practiced by all translators displaying various linguistic elements as well as cultural matters and concepts. From the analysis of the English translations, it becomes clear that literal translation was practiced by translators as a means of providing a degree of insight into the lexical, grammatical or structural form of the ST. It also helps translators to approach their texts with more certainty of finding proper equivalences for the ST terms, images and expressions. Moreover, literal translation is used as an aid to explore the ST themes and topics as thoroughly as possible, being used by translators so as to explain phrases, images and even topics (see, for example, **Jones'** translation). Its main benefits are:

1. To help in understanding ST poetic techniques, themes, topics and images.
2. It is used as an aid to understand Arabic structure, patterns and parts of speech such as nouns, pronouns, adjectives, phrases and expressions that carry various types of meanings

and symbolic images. In addition, **Jones'** employment of the literal approach is oriented towards the ST structure, and renders the ST linguistic elements as closely as possible, paying particular attention to their formal structure.

3. It has helped translators in exploring descriptive images; particularly simile images.

With this simple background, one can confidently state that translators have employed literalism in their work with much emphasis on the ST message and without paying too much attention to the form. At the same time, they all resort to a blend of techniques with a higher degree of literariness so as to convey the original attitudes of the authors' thoughts and senses (e.g. Arberry's first-half line 'And the day I slaughtered for the virgins my riding-beast' from the Arabic ويوم عقرت للعذ ارى مطيتى).

Moreover, this study also shows the complexity of the ST verse. Its structure, content and form, language function and style lead to other difficulties when deciding on the proper method for conveying various units of the ST in terms of the linguistic systems and cultural context. Accordingly, differences in the linguistic features of the two languages and cultures make the translation process quite complex and awkward with regard to certain images and expressions. Therefore, their translation techniques for some ST units appear quite similar, where they all resort to employing literal translation for most of the simile images of the *wasf* verses of JP. In addition, in some situations direct rendition of several images from the ST is made with considerable sincerity and clarity, for example in the comparison images of the ST units such as the descriptive verses describing natural phenomenon such as the description of the night, lightning, and the physical parts of the poet's riding animal. Such a type of translation is used as an aid to help students to learn more about the structure of the ST poetic genres and other linguistic elements in an attempt to guarantee a true rendering of the meaning in the TL.

From the above discussion of the various English translations of **Arberry, Jones, Sells,** and **O'Grady,** a more thorough discussion has been possible of the translation process itself and the way translators attempt to render Arabic verses. The discussion has also avoided paying undue attention to many interesting and even fascinating problems of detail that would tend, however, to overshadow the intended purpose of this study.

As mentioned above, this study concentrates on the factual investigation of the various translation processes and procedures implemented by western translators, with the aim of

exploring and identifying their translation strategies. The major findings here give additional weight and indication to the belief that translation is a very individual task; therefore, this study shows that each translator has his own framework, method and technique for finding the proper meanings and equivalents for the ST poetic units. However, it might be useful to begin with **Arberry's** translation, discussing and exploring the strategy and techniques used in his translation of the *Jāhiliyya* verses.

Arberry's translation is consistent with his use of metrical patterns common in English poetry. It is also noticeable that the process of his translation has resulted from two different purposes: (a) to produce a poetic rendition that takes into account TL elements; (b) to convey and retain as closely as possible the formal authentic traditional devices of the TL such as alliteration; and (c) to convey as closely as possible the ST themes and topics of the early JAP of the sixth century.

Arberry's translation strategy looks very different from the others. From the findings of chapter 8, **Arberry** simply attempts to impose restrictions corresponding to the TL which he sees as more effective in dealing with TL poetic features. At the same time, he is very keen to give the style of his rendering some elements of poetic register and intention. It also presents a clear poetic effect approximately equivalent to the English traditional style, in so far as the nature of literary translation allows. This might be regarded as a balanced translation that accounts for aspects of the TL culture, which, it is believed, have been written to convey a wide variety of rhetorical purposes of the two texts in the ST and TT.

Arberry's distinctive strategy has paved the way to produce an appropriate poetic translation that satisfies readers. From the findings, it appears to be mostly blank verse embedded with some literal techniques so as to make a compromise between the ST poetic images and their counterpart TT versions. Also, these two distinctive approaches have allowed the preservation of the ST images by providing TL readers with reliable meanings corresponding to what was intended in the original images.

Moreover, **Arberry's** poetic translation strategy with the restrictions of the iambic pentametre reflects a purely metical verse with a highly rhythmic flavour similar to the common English verse. In other words, it attempts to produce similar stylistic qualities as those favoured by English poets. That is to say, it is a type of translation which exhibits the

characteristic of metrical verse, usually with no rhyme scheme but a regular metrical pattern. Also, **Arberry's** blank verse strategy seems to be capable of numerous varieties of subtle and effective modulation and enjambments. Furthermore, **Arberry** took blank verse as a translation strategy with the aim of giving the TL reader a sense of the original poet's images and thoughts, and therefore, effectively shows the poetical sense, sympathy and passion of the authors' odes.

Two elements of harmony in his poetic translations remain to be considered, each of which constitute a large proportion of the musicality of English blank verse, and without which his pompous rhythms would often be hard and frigid. These are alliteration and assonance.

Arberry's translation is the most poetic rendition characterised by the most common artistic use of various devices such as alliteration so as to compensate for the loss of the rhyme' scheme of the original, which is not something to be ignored. Therefore, despite the lack of rhyme, **Arberry's** translation retains all the power of the reflections on the poet's own life. And, most importantly here, **Arberry's** poetic sense and competence are expressed mainly by means of the sounds of the language he uses. Musicality is particularly achieved due to the artistic use of the repetition of the same sounds. Beside this, **Arberry's** poetic strategy amazes with its mastery of sound, reflecting common characteristics of English poetry, which gains its musicality due to the consistent rhythmic pattern of the syllables in each line. Musicality is thus achieved in **Arberry's** version by means of the phonetic effects of certain phonemes, and these evoke associations that are similar to natural sounds.

The poetic translation practiced by **Arberry** depends entirely upon the common poetic features of English and exploits the technique of English blank verse. More than that, the translation strategy used by **Arberry** interprets the Arabic verse and its message as clearly as possible. This is clearly achieved through the use of authentic traditional rules of English verse writing that reflect its regular patterns. It also conveys to a large extent similar topics so to convey as accurately as possible the pleasure and the beauty of the original text.

Jones' translation strategy may to some extent be considered as aiming at a broadly prosaic rendition. Its purpose seems to be to serve readers of Arabic as a subject, dealing with a wide variety of topics in order to achieve a better understanding of Arabic poetry as an

independent genre. It is thus an individual strategy to produce and make foreign works available, so as to give readers who are not familiar with the language of the original the material needed for their own concretization of the text. With this in mind, **Jones'** strategy may serve a special purpose or many purposes at the same time, since the translations help more with the understanding of Arabic culture by means of translation used as one means of understanding foreign culture.

Furthermore, **Jones'** seems to embrace a number of sub-forms, varying from the verbatim, interlinear, literal and word-for-word and the rank-bound translation in an attempt to capture the more elusive qualities of the original. This can result in a TL text which is a very wordy interpretation, and therefore it lacks poetic sensitivity as well as elegant features such as the traditional poetic devices of English poetry. Accordingly, **Jones'** process tends to increases the text's length during translation into another linguistic system as well as providing an interpretation of it. In such cases, the translation may lose too much of the original flavour so that the reader might not attain aesthetic pleasure, and hence cannot get a clear idea of what the original author was trying to express.

Most typical of this kind of translation is the direct style often with extra explanations allowing students to gain closer access to the language and customs of the ST culture. As such, **Jones'** translation is strictly a type of prose translation usually rendering the wording in quite a literary manner, explaining the Arabic verses in much detail. It also makes use of square brackets to indicate where words have been added to make further sense of the translation. This leads us to state that **Jones'** translation strategy is a type of full composition which is has any or all of the features of a prosaic style. This differs from poetic forms, either of blank verse or free verse, in that it has no breaks of line, but usually has a more pronounced rhythm, with sonorous effects, imagery and a density of expression. In addition, its line length generally goes from two to three single lines, as in a very short prose passage, though, **Jones** attempts to produce the conceptual content avoiding the emotional intensity and flavour. However, such a type of translation is dictated by important educational and cultural considerations.

Unlike **Jones**, the other two translators (Sells and O'Grady) seem to move toward a more expressive form of translation which does not conform to rigid prosodic rules. More

accurately, they both adopt new sets of rules in rewriting the original material based not on the recurrence of stress accents in a regular, strictly measurable pattern, but rather on the irregular rhythmic cadence of the recurrence, with variations, of significant phrases and image patterns. Furthermore, owing to the formal arrangements of TL language, words and phrases have a natural tendency to come in set patterns. This results in their translations being quite free, that is a type of unbounded translation rendering the Arabic verses with much freedom.

The translation strategy adopted by these translators is intended to give a new form and style. This type of style used in these translations could be regarded in terms of preserving the original's artistic, intellectual and aesthetic quality, proving to the TL reader that the SL was capable of recreating the works of art, but making no attempt to retain TL regular metrical patterns. Instead they use forms and devices from their own sources and culture. That is to say, **O'Grady** and **Sells** have attempted to create translations which would conform to both language and culture. This is a new movement in the contemporary field of poetic translation as they both attempt to use a "free verse" strategy to render Arabic verse, and which does not have to conform to strict metre, or rhyming schemes. Correspondingly, **O'Grady's** and **Sells'** translations of Arabic verses appear to centre on the ST message with more emphasis on the meaning, giving form a less important status. **O'Grady's** and **Sells'** translation strategy seems to abandon the strict rules of the ST and TL cultures, but tries to preserve the original meaning of the ST units. This implies that their unified "free verse" strategy can be described as a translation strategy that concentrates on meaning rather than form.

With this background, the free verse translation strategy adopted by **O'Grady** and **Sells** seems to have the ability to convey the cultural meanings of the original, assisting the reader in understanding the various connotative expressions included in the original. This strategy involves a replacement of a culture-specific item or expression with a target-language one which does not have the same propositional meaning but is likely to have a similar impact on the target reader. It also gives much freedom to the translator to use his own words and expressions in dealing with common culturally specific items, modern concepts, and so on. This in turn leads one to state that they both occasionally verge on TL

culture, borrowing particular terms and expressions (see, for example, their terms and expressions in describing the beloved's deserted places).

Thus, the English translations of **O'Grady**, and **Sells**, as discussed in chapter 8, are entirely a type of free verse rendition, and they appear to be more complicated. This is especially true for connotative expressions, ornate devices, and cultural features, which are translated with much freedom. At the same time, some terms, images and expressions have been given literal "renditions" according to their intended meanings, although there are slight differences in the way certain images related to the ST verses and their topics are dealt with. This makes rendering such issues into the target language freer, more reliable and quite lengthy, and hence more complex.

Furthermore, **Sells'** and **O'Grady's** translations could be regarded as more idiomatic translations. This implies that both translators are keen to produce new poetic texts with fewer of the formal elements of English poetic patterns. That is to say, neither of **Sells** or **O'Grady** uses obviously regular metrical patterns or rhyme schemes. In addition, the comparison also shows that the choice of various possible equivalents for some words and expressions in the target culture are quite complex compared with others.

Additionally, the English translations of **O'Grady** and **Sells** show much freedom, particularly when providing various TL expressions and terms as translation equivalents, which fit better with English-speaking society. These translations also have other features that are completely confined to the source language text, and which only correspond to English in certain areas; for example, the various simple *wasf* verses that are rendered quite literally.

Here, in real terms, their translation strategy appears much more restrictive, rendering the ST's verse unit by unit. In short, like **Arberry**, **Sells** and **O'Grady** resort to various techniques to secure both the referential as well as the pragmatic meaning of the verse. In addition, both translators pay particular attention to the ST content, but prioritise the TL over faithfulness to ST detail. Typically, they use familiar terms and expressions, paying greater attention to the contextual, cultural and linguistic systems of the TL. Accordingly, **O'Grady** and **Sells** seem to aim at the essence of the message and faithfulness to the meaning of the ST being transferred to the TL. In addition, **O'Grady's** and **Sells's** free

verse strategy attempts to find solutions in rendering ST specific material such as cultural terms and expressions used in the depiction of the beloved's beauty, deserted abodes and tribal attributes. All of these efforts are made through the various mechanisms of free verse as a translation strategy, such as compensation, translation by loan words, explanatory phrases, expansion, addition, adaptation, equivalences, paraphrasing, and exegesis, in which the translated text expresses and comments on additional material.

The free verse strategy is thus practiced widely to include idiomatic rendering helping both translators to shape their texts with much freedom. They sometimes resort to a literal strategy where it is necessary, or redefine the ST context in which they are emphasising ST topics and themes, and even to making their text more clear and accessible to readers not familiar with ST culture. However, in adopting free verse as a translation strategy, both translators have approached their texts with much confidence, seeing this as the most suitable approach to be used in the transference of foreign culture. Put simply, the English translations of **Sells** and **O'Grady** are based entirely on the freest form of translation. Each of them attempts to follow a particular arrangement of verse writing (see chapter 8) paying no attention to the ST's rhyme scheme. That is to say, each translator tries to convey the ST message with much freedom, rendering the ST linguistic units as literally as possible.

9.4. Implications of the English poetic translations

As literary translators, they have all tried to convey the meanings of various terms, images and expressions into the TL as simply as possible, without a reliable attempt to maintain the actual formal structure of rhyme and metre of the ST's literary features. This is regarded as one of the major problems in translating poetry, because the form of the ST verse is so complex, and therefore cannot be preserved in translation. Accordingly, their work is wholly based upon rendering the semantic features and values of the various units of the ST verse, as this helps in transmitting various poetic messages to the TL reader, albeit as literally as possible.

Generally speaking, **Sells** and **O'Grady** have exercised much liberty with the meanings and imagery of the original text. **Arberry's** translation seems more semantically-oriented, closer in imagery and style to the original verse. See, for example, the various descriptive images of Imru'al-Qays, Ṭarafa and Labīd, which in **Arberry's** texts are translated almost

literally, preserving to a large extent the ST poetic *waṣf* images of early *Jāhiliyya* poetic genres.

Another source of difficulty for the translators is how to retain some of the musicality of the original. Strictly speaking, the English translations of **Arberry**, **Sells** and **O'Grady** are mostly a poetic rendition of the original. This also consists of various techniques mostly poetic (see Arberry's version) which had proven quite successful in translating training at both levels: undergraduate and postgraduate.

Nevertheless, the musicality is not entirely lost. The three translators have attempted to preserve the structure of each verse in the translated form, and have resorted to various stylistic techniques, such as focusing, in order to compensate for the absence of rhymes. That is to say, in discussing some of the TTs of **Arberry, Sells** and **O'Grady**, a fairly common poetic device is used compensating for the lack of the Arabic rhyming scheme with an appropriate device (e.g. alliteration). In other words, these three translators have decided to resort to alliteration, attempting to preserve the ST textual effect in their texts and hence avoiding the greater loss of the intended meaning from the original text marked by the use of the unique rhyming scheme. This compensation, however, aimed to preserve the communicative value and the essential message content of the ST.

Moreover, throughout the analysis and investigation of the English translation process, it is strongly felt that other areas should also be considered apart from the different techniques of translation practiced by the above mentioned translators in their translations of the Arabic verses. These are the linguistic and cultural factors (see chapter 5) which affect the methods of translating and techniques used in conveying ST messages. The differences between the various strategies of the translators are, therefore, reflected in the quality of the translated product in terms of comprehensiveness, making sense, effectiveness and degree of naturalness. Their translations, however, are all poetic compared with **Jones's**, and hence they convey as much of the meaning of the ST units, terms and expressions as possible.

More than that, most of the rendering of meaning is determined by the choice of a proper equivalent that agrees with the TL literary style. Their aim is to give the general meaning of the SL text in the TL's meanings and expressions. Therefore, they believe that the meaning

of the SL text is best communicated by translating it into a natural form of the TL, whether this parallels the form of the SL text or not. Beside this, in the employment of the two different poetic strategies, expressions are rendered in the TL with a greater accuracy and higher degree of literariness, but without taking into account the emotive importance of individual ST words.

In addition, **Arberry**, **Sells** and **O'Grady** all aim their translations at educated English readers in general. Therefore, their translation strategies attempt to reveal some artistic elements and factors, particularly in **Arberry's** translation, where he tries to maintain poetic elements with as little loss of meaning as possible. This literary tendency has made his versions more appreciated by English writers and scholars. Holes states that the only complete recent translation of the *Mu'allaqāt,* is that of **Arberry** since this is the only English translation which is now readily available and which is aimed at the general reader.[1]

Arberry's strategy thus attempts to produce a purely metrical-poetic rendition that is the adaptation of a work of literature for a different audience, with the intention of influencing the way in which that audience reads the work. In addition, **Arberry's** strategy allows the constraints of TL rules and poetics to control the literary system, and therefore the production and distribution of TL. Thus, **Arberry's** translation strategy has the intention of adapting a certain ideology or poetics that would serve the status of literary translation as a means of cultural enrichment of the foreign text into the domestic culture. This in turn emphasises the role played by translation, hence helping those who are interested in the field of literature, and cultural studies to better understand the contribution of translation to civilization and to the development of cultural and intellectual life.

A further conclusion is that there is an excessive use of modern translation mechanisms that expose individual strategy in the translation processes of **O'Grady** and **Sells**. For example, **O'Grady's** distinctive techniques employing compression, omission, addition, and expansion give further support to the belief that translation is a very individual task, where every translator has his/her own individual style and method of translating. It

[1] Holes, C., *The Mu'allaqāt*, in Peter France: *The Oxford Guide to Literature in English Translation* (Oxford: Oxford University Press, 2000), p.146.

certainly seems true that these translators resort to various techniques, marked by their conscious choice and decision, in an attempt to give more effective renditions. In this aspect, the study's findings show that in terms of strategies and techniques there are clear differences in the techniques used which vary from one translation to another when trying to convey the meaning of each ST unit, term, image and expression. Such distinctive techniques can be seen in the translation process recently adopted by **O'Grady** in order to make the TL text more appropriate to English readers who would normally be expected to face difficulties in assimilating ST cultural matters. These include the following:

A. Translation by Omission

O'Grady's translation shows the clear omission of some ST material, for example, the names of places, as in Imru'al-Qays's بسقط اللواء بين الدخول فحومل , which is omitted in **O'Grady** though there is a justification for using this technique. Another simple example can be found in Tarafa's verse which is the omission of the symbolic image " خشاش كرأس الحية المتوقد". As a technique recently practiced by **O'Grady** and others, translation by omission replaces the unfamiliar features with familiar ones (see line 3, Imru'al-Qays's ode) in trying to make the TLT accessible to readers belonging to a different culture, time and place. Dickins et al. note "translation by omission may reflect different patterns of cohesion."[2] One acceptable reason would be that translators may opt to sacrifice a small loss of meaning in order to maintain a good TL style.

B. Translation by Addition

This technique is practiced by **O'Grady**. A very clear example is the addition of "skin smooth" in his rendition of Tarafa's verse "her cheek's skin smooth as Syrian parchment" from the Arabic "وخد كقرطاس الشامى." **O'Grady** attempts to convey the ST message content with much freedom, hence making the TL texts more accessible and appropriate for readers in general. For example **O'Grady's** verse exhibits some additional material that ignores ST material, as in:

Here where they staked out their paddock, ترى بعر الأرام فى عرصا تها وقيعا نها كأ نه حب فلفل
in those parched hollows
you can still see the dried dung like dried dates.

O'Grady's translation is loaded with extra material e.g. "dried dates" that does not exist in

[2] Op. cit., p.23.

the original. Translation by addition shows the text to good advantage and hence is appreciated by Dickins et al. who see it a helpful technique in making the TT more acceptable to the target readers in terms of tonal register[3].

C. Translation by Compression

This technique aims to compress the original message of some ST material, as in **O'Grady's** rendition of Tarafa's verse:

"Her legs planted like gateposts. لها فخدان أكمل النحض فيهما كأنهما بابا منيف ممرد
Firm her thighs' flesh"

C. Translation by Expansion

This strategy shows literary translators attempting to expand the ST verse in order to convey more objective elements of ST topics and themes with an aim to preserve the communicative value of ST verse. **O'Grady** for instance, expands some ST verses, as in Imru'al-Qays's first two verses:

قفا نبك من دكرى حبيب ومنزل بسقط اللواء بين الدخول فحومل

Halt here friends.
Allow me private pause alone
to remember a love, a longing, an unrequited right
here where the sand dune's rim whorls between where
we've abandoned and where we're bound for.

" Here you'll still see
the old camp markers فتوضح فالمقراط لم يعف رسمها لما نسجتها من جنوب وشمال
despite that dangerous whirl
of the south wind,
nerves' nag of the north wind."

This, of course gives a more effective text, rendering the original with more freedom. As with addition, translation by expansion is achieved through the use of explication and therefore results in the distortion of structure and the omission of ST features, by the use of extra material not found in the original.

D. Translation by Compensation

This is adopted by most translators, attempting to replace particular features or devices e.g. alliteration so as to reduce translation loss, especially where any conventional translation,

[3] Op. cit., p.163.

however literal or non-literal, would entail an unacceptable semantic loss. Very useful examples can be found in most translations.

Arberry: His **f**lanks are the **f**lanks of a **f**awn,
his legs like an ostrich's له ايطلا ظبى وساقا نعامة

O'Grady: Night as so often, وليل كموج البحر أرخى سدوله
As the **d**ark **d**rapes it **d**rops **d**own upon me

Sells: Or **t**racing of a **t**attoo woman: كففا تعرض فوقهن وشامها أو رجع واشمة أسف نؤوها
beneath the indigo powder,
sifted in **s**pirals,
the form begins to reappear.

Generally speaking, the translators' have all kept their renditions as close and faithful to the original as possible; to the extent of even being strictly literal at times, making the ST verses accessible to readers who speak a different language, live in a different place and time, and belong to a different cultural tradition. Occasionally, **O'Grady** and **Sells** have opted for a greater degree of freedom in order to convey the beauty of the original. This has particularly occurred with the simile images that emphasise the ST direct *wasf* where the references were too culture-specific terms and expressions, or when a literal, semantic translation in English for the Arabic expression did not make much sense. On rare occasions a more "functionally", "dynamically" or "aesthetically" appropriate expression was chosen, even though an exact semantic equivalent existed maintaining a careful balance between semantic accuracy and aesthetic elegance which is the hardest part of any translation. Hence, in discussion of the English versions, it came to light that a particular strategy may dominate an entire text. That is to say, with regard to the various strategies discussed above, each of the translators tended to use one constant strategy for the transfer of the contents of the original. This implies that, adapting one suitable strategy as a technique to be used for the requirement of the ST (see Arberry's translation). Such a methodological approach consisting of a step-by step procedure in handling ST units, which has proven quite successful in the translation of ST components so revealing the translator's skill, motivation, level of productivity and the quality of the work. Additionally, the translators faced difficulties in conveying the meanings of certain ST terms, images and expressions, all arising from the complex structure of the original such as rhyming scheme of the ST ode form.

From the above discussion, we may conclude that the translators have attempted to employ various strategies to render Arabic verses. Thus, the availability of different translations of a single verse of ST persuaded the researcher to examine them through a comparative analysis, with the purpose of developing a clear understanding of the processes involved in translating poetry. In addition, the English translations discussed above were written with different purposes and to achieve specific aims in making foreign culture available to readers of the second language. In such translations, the translators were led to opt for the most modern translation strategies and techniques in an attempt to make sense of their translations, such as using addition to compensate for loss, or omission to dispense with troubling elements. The outcome in such cases was always the production of a new text with different language. Inevitably the result is that various translation strategies and techniques are employed by translators to render ST. A close comparison however specifies the difference between the translation procedures used by different translators.

9.5. Recommendations for Future Research

Based on the above conclusions, the following directions are suggested for further study:

1. Literary translators are supposed to understand ST material; understanding its linguistic conventions along with other conventions in the cultural environment which affect the translation process. It is further recommended that greater understanding is needed of the historical factors relevant to the ST as a piece of literature.

2. The translation process as a linguistic activity requires the translator to be familiar with the ST linguistic elements, culture and literary tradition. We have seen the importance of not considering the relationship between the SLT and TLT.

3. Emphasis should be on the translator's awareness of his/her responsibility for deciding and choosing translation strategies that make target texts accessible to the target readership.

4. Modern translation strategies and views of the twentieth century should be highly regarded, as they can contribute to the advantages of the transmission of the literary culture of one nation to another.

5. Through examining the details of the translation processes used by individual translators such as **Jones**, it is clear that the translation task can be a rather idiosyncratic task. As such, literary translators should try to evaluate and improve their own methods by absorbing the experiences of others.

6. As a mediator, the translator should possess the ability to share the original author's interpretation of the ST topic and theme that laid down the original factors of the text. He should not superimpose his own interpretation on it.
7. More comparative studies in this field of translation between other languages are also advisable, and these should concentrate more on identifying the translation strategies that can be applied to various text types.
8. It is advisable that a research sample be large enough to encompass a variety of poetry, thus enabling a clearer picture to be gleaned through comparison.
9. The commercial nature of translation is growing, and a market is developing to meet an expanding and diversified demand. In order to meet this demand, more research in this field is advisable so as to bring about the increased professionalism of translators, and in addition, the development of continuing professional training programmes by specialised schools.

To conclude, this study recommends that poetry translators should take the needs of readers into account when choosing a translation strategy. The main focus should be on translators' approaches, skills, and the literary and cultural background. Moreover, readers must be seen as active participants in a communicative process.

Finally, this study has made clear that, apart from the difficulties and the complexity of the ST units, there may also be other variables such as time, place and the cultural/social aspects of the ST that may affect the degree of difficulty when choosing or preferring one particular strategy over another. I also hope I may have contributed a little to a wider realization of the fact that what a good strategy and techniques gives us, in the field of poetry translation.

8.6. Direction for Future Research

The following points may constitute important topics for future research:

1. The concept of the 'translation method' should be investigated in further research. It is evident that this issue is not yet well-defined in the translation literature. Although many arguments have been made from various perspectives by translation theorists concerned with this issue, the area is still characterized by vagueness and a lack of clarity.

2. Is a method merely a technique? Or is it a theoretical approach? Is it a product of a theory? Is it a strategy that encompasses several techniques? Is it a method to be prescribed to the translator, or is it largely defined by the translator's choice in the light of a number of textual, contextual and other factors? All such perplexing questions constitute, in my opinion, important areas for much needed future research.

3. Research is recommended, therefore, which would enable translators to gain a better understanding of texts as acts of communication. Furthermore, this would allow translators to work as mediators between two languages and two cultures, in order to be understood efficiently.

Finally, translation is not only the transferring of words from one language to another; it is a dynamic process and a final consequence of the interactions of cultures. It is hoped that the current study sheds light on key factors in the translation process and that it raises key issues and arguments that should be considered and investigated in further work.

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Appendices

Appendix A: English Translations
Appendix B: Arabic Texts
Appendix C: Arabic Metres

Appendix A: English Translations

ARBERRY' S TRANSLATION

MU'ALLAQA OF IMR AL-QAIS

Halt, friends both! Let us weep, recalling a love and a lodging
by the rim of the twisted sands between Ed-Dakhool and
Haumal,
Toodih and El-Mikrát, whose trace is not yet effaced
for all the spinning of the south winds and the northern blasts;
there, all about its yards, and away in the dry hollows
you may see the dung of antelopes spattered like peppercorns.
Upon the morn of separation, the day they loaded to part,
by the tribe's acacias it was like I was splitting a colocynth;
there my companions halted their beasts awhile over me
saying, 'Don't perish of sorrow; restrain yourself decently!'
Yet the true and only cure of my grief is tears outpoured:
what is there left to lean on where the trace is obliterated?

Even so, my soul, is your wont; so it was with Umm al-
Huwairith
before her, and Umm ar-Rabát her neighbour, at Ma'sal;
when they arose, the subtle musk wafted from them
sweet as the zephyr's breath that bears the fragrance of cloves.
Then my eyes overflowed with tears of passionate yearning
upon my throat, till my tears drenched even my sword's
harness.

Oh yes, many a fine day I've dallied with the white ladies,
and especially I call to mind a day at Dára Juljul,
and the day I slaughtered for the virgins my riding-beast
(and oh, how marvellous was the dividing of its loaded saddle),
and the virgins went on tossing its hacked flesh about
and the frilly fat like fringes of twisted silk.
Yes, and the day I entered the litter where Unaiza was
and she cried, 'Out on you! Will you make me walk on my
feet?'

She was saying, while the canopy swayed with the pair of us,
'There now, you've hocked my camel, Imr al-Kais. Down
with you!'
But I said, 'Ride on, and slacken the beast's reins,
and oh, don't drive me away from your refreshing fruit.
Many's the pregnant woman like you, aye, and the nursing
mother
I've night-visited, and made her forget her amuleted one-
year-old;
whenever he whimpered behind her, she turned to him
with half her body, her other half unshifted under me.'

Ha, and a day on the back of the sand-hill she denied me
swearing a solemn oath that should never, never be broken.
'Gently now, Fátima! A little less disdainful:
even if you intend to break with me, do it kindly.
If it's some habit of mine that's so much vexed you
just draw off my garments from yours, and they'll slip away.
Puffed-up it is it's made you, that my love for you's killing me
and that whatever you order my heart to do, it obeys.
Your eyes only shed those tears so as to strike and pierce
with those two shafts of theirs the fragments of a ruined heart.
Many's the fair veiled lady, whose tent few would think of
seeking,
I've enjoyed sporting with, and not in a hurry either,
slipping past packs of watchmen to reach her, with a whole tribe
hankering after my blood, eager every man-jack to slay me,
what time the Pleiades showed themselves broadly in heaven
glittering like the folds of a woman's bejewelled scarf.
I came, and already she'd stripped off her garments for sleep
beside the tent-flap, all but a single flimsy slip;
and she cried, "God's oath, man, you won't get away with this!
The folly's not left you yet; I see you're as feckless as ever."
Out I brought her, and as she stepped she trailed behind us
to cover our footprints the skirt of an embroidered gown.

But when we had crossed the tribe's enclosure, and dark about
us
hung a convenient shallow intricately undulant,
I twisted her side-tresses to me, and she leaned over me;
slender-waisted she was, and tenderly plump her ankles,
shapely and taut her belly, white-fleshed, not the least flabby,
polished the lie of her breast-bones, smooth as a burnished
mirror.
She turns away, to show a soft cheek, and wards me off
with the glance of a wild deer of Wajra, a shy gazelle with its
fawn;
she shows me a throat like the throat of an antelope, not
ungainly
when she lifts it upwards, neither naked of ornament;
she shows me her thick black tresses, a dark embellishment
clustering down her back like bunches of a laden date-tree—
twisted upwards meanwhile are the locks that ring her brow,
the knots cunningly lost in the plaited and loosened strands;
she shows me a waist slender and slight as a camel's nose-rein,
and a smooth shank like the reed of a watered, bent papyrus.
In the morning the grains of musk hang over her couch,
sleeping the forenoon through, not girded and aproned to
labour.
She gives with fingers delicate, not coarse; you might say
they are sand-worms of Zaby, or tooth-sticks of ishil-wood.
At eventide she lightens the black shadows, as if she were
the lamp kindled in the night of a monk at his devotions.
Upon the like of her the prudent man will gaze with ardour
eyeing her slim, upstanding, frocked midway between matron
and maiden;
like the first egg of the ostrich—its whiteness mingled with
yellow—
nurtured on water pure, unsullied by many paddlers.
Let the follies of other men forswear fond passion,
my heart forswears not, nor will forget the love I bear you.

Many's the stubborn foe on your account I've turned and
thwarted
incere though he was in his reproaches, not negligent.'

Oft night like a sea swarming has dropped its curtains
ver me, thick with multifarious cares, to try me,
nd I said to the night, when it stretched its lazy loins
ollowed by its fat buttocks, and heaved off its heavy breast,
Well now, you tedious night, won't you clear yourself off,
and let
lawn shine? Yet dawn, when it comes, is no way better than you.
Oh, what a night of a night you are! It's as though the stars
vere tied to the Mount of Yadhbul with infinite hempen ropes;
s though the Pleiades in their stable were firmly hung
y stout flax cables to craggy slabs of granite.'

Many's the water-skin of all sorts of folk I have slung
y its strap over my shoulder, as humble as can be, and
humped it;
nany's the valley, bare as an ass's belly, I've crossed,
valley loud with the wolf howling like a many-bairned
wastrel
o which, howling, I've cried, 'Well, wolf, that's a pair of us,
retty unprosperous both, if you're out of funds like me.
t's the same with us both—whenever we get aught into our
hands
we let it slip through our fingers; tillers of our tilth go pretty
thin.'
Often I've been off with the morn, the birds yet asleep in their
nests,
my horse short-haired, outstripping the wild game, huge-
bodied,
charging, fleet-fleeing, head-foremost, headlong, all together
the match of a rugged boulder hurled from on high by the
torrent,

a gay bay, sliding the saddle-felt from his back's thwart
just as a smooth pebble slides off the rain cascading.
Fiery he is, for all his leanness, and when his ardour
boils in him, how he roars—a bubbling cauldron isn't in it!
Sweetly he flows, when the mares floundering wearily
kick up the dust where their hooves drag in the trampled
track;
the lightweight lad slips landward from his smooth back,
he flings off the burnous of the hard, heavy rider;
very swift he is, like the toy spinner a boy will whirl
plying it with his nimble hands by the knotted thread.
His flanks are the flanks of a fawn, his legs like an ostrich's;
the springy trot of the wolf he has, the fox's gallop;
sturdy his body—look from behind, and he bars his legs' gap
with a full tail, not askew, reaching almost to the ground;
his back, as he stands beside the tent, seems the pounding-slab
of a bride's perfumes, or the smooth stone a colocynth's
broken on;
the blood of the herd's leaders spatters his thrusting neck
like expressed tincture of henna reddening combed white locks.
A flock presented itself to us, the cows among them
like Duwár virgins mantled in their long-trailing draperies;
turning to flee, they were beads of Yemen spaced with cowries
hung on a boy's neck, he nobly uncled in the clan.
My charger thrust me among the leaders, and way behind him
huddled the stragglers herded together, not scattering;
at one bound he had taken a bull and a cow together
pouncing suddenly, and not a drop of sweat on his body.
Busy then were the cooks, some roasting upon a fire
the grilled slices, some stirring the hasty stew.
Then with the eve we returned, the appraising eye bedazzled
to take in his beauty, looking him eagerly up and down;
all through the night he stood with saddle and bridle upon
him,
stood where my eyes could see him, not loose to his will.

Friend, do you see yonder lightning? Look, there goes its
glitter
flashing like two hands now in the heaped-up, crowned
stormcloud.
Brilliantly it shines—so flames the lamp of an anchorite
as he slops the oil over the twisted wick.
So with my companions I sat watching it between Dárij
and El-Odheib, far-ranging my anxious gaze;
over Katan, so we guessed, hovered the right of its deluge,
its left dropping upon Es-Sitár and further Yadhbul.
Then the cloud started loosing its torrent about Kutaifa
turning upon their beards the boles of the tall kanahbals;
over the hills of El-Kanán swept its flying spray
sending the white wild goats hurtling down on all sides.
At Taimá it left not one trunk of a date-tree standing,
not a solitary fort, save those buttressed with hard rocks;
and Thabeer—why, when the first onrush of its deluge came
Thabeer was a great chieftain wrapped in a striped jubba.
In the morning the topmost peak of El-Mujaimir
was a spindle's whorl cluttered with all the scum of the torrent;
it had flung over the desert of El-Ghabeet its cargo
like a Yemeni merchant unpacking his laden bags.
In the morning the songbirds all along the broad valley
quaffed the choicest of sweet wines rich with spices;
the wild beasts at evening drowned in the furthest reaches
of the wide watercourse lay like drawn bulbs of wild onion.

ARBERRY' S TRANSLATION

MU'ALLAQA OF ṬARAFA

There are traces yet of Khaula in the stony tract of Thahmad
apparent like the tattoo-marks seen on the back of a hand;
there my companions halted their beasts awhile over me
saying, 'Don't perish of sorrow; bear it with fortitude!'
The litters of the Máliki camels that morn in the broad
watercourse of Wadi Dad were like great schooners
from Adauli, or the vessels of Ibn-i Yámin
their mariners steer now tack by tack, now straight forward;
their prows cleave the streaks of the rippling water
just as a boy playing will scoop the sand into parcels.

A young gazelle there is in the tribe, dark-lipped, fruit-shaking,
flaunting a double necklace of pearls and topazes,
holding aloof, with the herd grazing in the lush thicket,
nibbling the tips of the arak-fruit, wrapped in her cloak.
Her dark lips part in a smile, teeth like a camomile
on a moist hillock shining amid the virgin sands,
whitened as it were by the sun's rays, all but her gums
that are smeared with collyrium—she gnaws not against them;
a face as though the sun had loosed his mantle upon it,
pure of hue, with not a wrinkle to mar it.

Ah, but when grief assails me, straightway I ride it off
mounted on my swift, lean-flanked camel, night and day racing,
sure-footed, like the planks of a litter; I urge her on
down the bright highway, that back of a striped mantle;
she vies with the noble, hot-paced she-camels, shank on shank
nimbly plying, over a path many feet have beaten.
Along the rough slopes with the milkless shes she has pastured
in Spring, cropping the rich meadows green in the gentle rains;
to the voice of the caller she returns, and stands on guard
with her bunchy tail, scared of some ruddy, tuft-haired stallion.

as though the wings of a white vulture enfolded the sides
of her tail, pierced even to the bone by a pricking awl;
anon she strikes with it behind the rear-rider, anon
lashes her dry udders, withered like an old water-skin.
Perfectly firm is the flesh of her two thighs—
they are the gates of a lofty, smooth-walled castle—
and tightly knit are her spine-bones, the ribs like bows,
her underneck stuck with the well-strung vertebrae,
fenced about by the twin dens of a wild lote-tree;
you might say bows were bent under a buttressed spine.
Widely spaced are her elbows, as if she strode
carrying the two buckets of a sturdy water-carrier;
like the bridge of the Byzantine, whose builder swore
it should be all encased in bricks to be raised up true.
Reddish the bristles under her chin, very firm her back,
broad the span of her swift legs, smooth her swinging gait;
her legs are twined like rope uptwisted; her forearms
thrust slantwise up to the propped roof of her breast.
Swiftly she rolls, her cranium huge, her shoulder-blades
high-hoisted to frame her lofty, raised superstructure.
The scores of her girths chafing her breast-ribs are water-
courses
furrowing a smooth rock in a rugged eminence,
now meeting, anon parting, as though they were
white gores marking distinctly a slit shirt.
Her long neck is very erect when she lifts it up
calling to mind the rudder of a Tigris-bound vessel.
Her skull is most like an anvil, the junction of its two halves
meeting together as it might be on the edge of a file.
Her cheek is smooth as Syrian parchment, her split lip
a tanned hide of Yemen, its slit not bent crooked;
her eyes are a pair of mirrors, sheltering
in the caves of her brow-bones, the rock of a pool's hollow,
ever expelling the white pus mote-provoked, so they seem
like the dark-rimmed eyes of a scared wild-cow with calf.

Her ears are true, clearly detecting on the night journey
the fearful rustle of a whisper, the high-pitched cry,
sharp-tipped, her noble pedigree plain in them,
pricked like the ears of a wild-cow of Haumal lone-pasturing.
Her trepid heart pulses strongly, quick, yet firm
as a pounding-rock set in the midst of a solid boulder.
If you so wish, her head strains to the saddle's pommel
and she swims with her forearms, fleet as a male ostrich,
or if you wish her pace is slack, or swift to your fancy
fearing the curled whip fashioned of twisted hide.
Slit is her upper lip, her nose bored and sensitive,
delicate; when she sweeps the ground with it, faster she runs.

Such is the beast I ride, when my companion cries
'Would I might ransom you, and be ransomed, from yonder
waste!'
His soul flutters within him fearfully, he supposing
the blow fallen on him, though his path is no ambuscade.
When the people demand, 'Who's the hero?' I suppose
myself intended, and am not sluggish, not dull of wit;
I am at her with the whip, and my she-camel quickens pace
what time the mirage of the burning stone-tract shimmers;
elegantly she steps, as a slave-girl at a party
will sway, showing her master skirts of a trailing white gown.
I am not one that skulks fearfully among the hilltops,
but when the folk seek my succour I gladly give it;
if you look for me in the circle of the folk you'll find me there,
and if you hunt me in the taverns there you'll catch me.
Come to me when you will, I'll pour you a flowing cup,
and if you don't need it, well, do without and good luck to
you!
Whenever the tribe is assembled you'll come upon me
at the summit of the noble House, the oft-frequented;
my boon-companions are white as stars, and a singing-wench
comes to us in her striped gown or her saffron robe,

wide the opening of her collar, delicate her skin
to my companions' fingers, tender her nakedness.
When we say, 'Let's hear from you,' she advances to us
chanting fluently, her glance languid, in effortless song.

Unceasingly I tippled the wine and took my joy,
unceasingly I sold and squandered my hoard and my patrimony
till all my family deserted me, every one of them,
and I sat alone like a lonely camel scabby with mange;
yet I saw the sons of the dust did not deny me
nor the grand ones who dwell in those fine, wide-spread tents.
So now then, you who revile me because I attend the wars
and partake in all pleasures, can you keep me alive forever?
If you can't avert from me the fate that surely awaits me
then pray leave me to hasten it on with what money I've got.
But for three things, that are the joy of a young fellow,
I assure you I wouldn't care when my deathbed visitors
arrive—
first, to forestall my charming critics with a good swig
of crimson wine that foams when the water is mingled in;
second, to wheel at the call of the beleaguered a curved-
shanked steed
streaking like the wolf of the thicket you've startled lapping
the water;
and third, to curtail the day of showers, such an admirable
season,
dallying with a ripe wench under the pole-propped tent,
her anklets and her bracelets seemingly hung on the boughs
of a pliant, unriven gum-tree or a castor-shrub.
So permit me to drench my head while there's still life in it,
for I tremble at the thought of the scant draught I'll get when
I'm dead.
I'm a generous fellow, one that soaks himself in his lifetime;
you'll know to-morrow, when we're dead, which of us is the
thirsty one.

To my eyes the grave of the niggardly who's mean with his
money
is one with the wastrel's who's squandered his substance in
idleness;
all you can see is a couple of heaps of dust, and on them
slabs of granite, flat stones piled shoulder to shoulder.

I see Death chooses the generous folk, and takes for his own
the most prized belonging of the parsimonious skinflint;
I see Life is a treasure diminishing every night,
and all that the days and Time diminish ceases at last.
By your sweet life, though Death may miss a lad for the nonce
he's like a loosened lasso, whose loops are firmly in hand.

How is it with me, that I observe my cousin Malik,
whenever I approach him, sheers off and keeps his distance?
He scolds me—and I haven't a clue as to why he should—
just the way Kurt, A'bad's son, scolded me among the tribe.
Whatever good I've asked him for, he's disappointed me—
it's just as though we had laid him down in the hollow tomb.
I don't know of anything wrong I've said to him; the only
thing is
I searched, and not casually at that, for Ma'bad's lost baggage-
camels.
I used our kinship as a close argument; and, by your luck,
whenever there's anything requiring an effort, I'm always present;
let me be summoned in a serious fix, and I'm there to defend,
or let your enemies come against you sternly, I'm stern to help;
if they assault your honour with dirty cracks, I don't waste time
threatening, but pour down their throats draughts from the
pool of Death.
There's nothing amiss I've occasioned; yet it's just as if I was
cause
of my own defamation, and being complained of, and made an
outcaste.

If there'd been anyone else but him involved in the case
he'd surely have eased my grief, or at least given me a day's
respite;
but my fine master is a man who's forever throttling me
and I must thank him, and fawn upon him, and be his ransom.
Truly, the tyranny of kinsfolk inflicts sharper anguish
upon a man than the blow of a trenchant Indian sabre.
So leave me to my own habits; I'll always be grateful to you
even though my tent be pitched far-off, by Mount Darghad.

Had my Lord willed, I'd have been another Kais bin Khálid,
and had my Lord willed, I'd have been another Amr bin Marthad;
then I'd have been a man of much substance, visited
by all the sprigs of the nobility, chiefs and sons of chiefs.
I'm the lean, hard-bitten warrior you know of old,
intrepid, lively as the darting head of a serpent;
I have vowed my loins cease not to furnish a lining
for an Indian scimitar sharp as to both its edges,
trenchant—when I stand forth to take my revenge with it
its first blow suffices; I need no repeat stroke; it's no pruning-
hook—
a trusty blade, recoiling not from its target;
say, 'Gently now!' and its edge would answer, 'Done!'
When the tribesmen hurry to arms, you'll surely find me
impregnable, let my hand but be gripping its handle.

Many's the kneeling, sleeping camel—the fear of me
stalking with naked blade has oft startled the runaways;
then some ancient she-camel with flaccid udders, huge, the pride
of an elder thin as a stick, quarrelsome, has passed me by
and he remarking to me (for her pastern and shank were slit)
'Don't you see what ruination you've brought on me now?
What think you,' this to the tribesmen, 'we should do with a
drunkard
whose wickedness presses hard on us, a wilful sinner?

But let him be,' he went on. 'He shall have the full benefit of
her;
only if you don't halt those far-off kneelers, he'll go on killing.'
Then the maidservants set to roasting her little foal,
while the tender shredded hump was hastened to regale us.

If I should die, cry me, sweet daughter of Ma'bad,
as my deeds deserve, and rend the collar of your gown for me;
make me not out as a man whose zeal was not any way
like my zeal, who served not in battle and tumult as I have
served,
one who was slow to doughty enterprises, swift to foul
mouthing,
inglorious, pushed away contemptuously by men's fists.
Had I been such a poltroon in men's eyes, the enmity
of the companioned, aye, and the solitary had mischiefed me;
but my known daring, my bold demeanour, my honesty
and my high ancestry—these repelled my enemies from me.
I swear, by your life, the task that is on me perplexes me not
in the daylight hours, neither is my night an eternity.

Many's the day I've braced myself, when the foemen pressed,
guarding the threatened breaches, firm in the face of fear,
taking my stand where the cavalier dreads destruction
and the heart's muscles, rubbed together, twitch with terror.
Many's the yellow arrow, smoke-blackened, whose win I've
awaited
by the camp-fire, and then thrust it in the palm of the shuffler.

The days shall disclose to you things you were ignorant of,
and he whom you never provisioned will bring you back
tidings;
one that you purchased never a scrap for will come to you
with news, though you appointed no time for him to keep
tryst.

ARBERRY'S TRANSLATION

MU'ALLAQA OF LABĪD

The abodes are desolate, halting-place and encampment too,
at Miná; deserted lies Ghaul, deserted alike Rijám,
and the torrent-beds of Er-Raiyán—naked shows their trace,
rubbed smooth, like letterings long since scored on a stony slab;
blackened orts that, since the time their inhabitants tarried there,
many years have passed over, months unhallowed and sacro-
sanct.
The star-borne showers of Spring have fed them, the out-
pouring
of thundercloud, great deluge and gentle following rain,
the cloud that travels by night, the sombre pall of morn,
the outspread mantle of eve with muttering antiphon.
Then the branches of aihakan shot up, and the ostriches
and antelopes brought forth their young on both valley-slopes,
and the great-eyed cows that had lately calved stand over their
brood
while in the spreading plain the little lambs form their flocks.
Then the torrents washed the dusty ruins, until they seem
like scrolls of writing whose text their pens have revivified,
or the back and forth of a woman tattooing, her indigo
in rings scattered, the tattooing newly revealed above them.

So I stood and questioned that site; yet how should we
question rocks
set immovable, whose speech is nothing significant?
All is naked now, where once the people were all forgathered;
they set forth with dawn, leaving the trench and panic-grass
behind;
and the womenfolk—how they stirred your passion, the day
they climbed
and hid themselves in the curtained howdahs with creaking
tents,

each litter well-upholstered, its pole overshadowed by
a brocaded hanging, with fine veil and crimson overlay.
So borne they parted in throngs, wild cows of Toodih and
gazelles of Wajra belike, their calves gathered close to them;
the troop was urged, to be swallowed up in the shimmering
haze
till they seemed as tamarisk-shrubs and boulders in Bisha's vale.

But what think you still of the Lady Nawár, so far away
and every bond with her broken, new cord alike with old?
A Murrite she, who dwells now in Faid and for neighbours
takes
the Hejázi folk: how can you aspire then to come to her?
In the eastern parts of the Two Mountains, or in Mnhajjar
she lodges, surrounded by Farda and near-by Rukhám,
and Suwá'id, if she fares to the right, then presumably
the black ridge of El-Kahr, or Tilhám thereabouts.
So cut off your longing for one whom you may no more
attain—
the best knotters of friendship sever the bond at need—
and bestow your gifts in plenty on him who entreats you fair;
you can always break, when his love falters and swerves away,
with a lean camel to ride on, that many journeyings
have fined to a bare thinness of spine and shrunken hump,
one that, when her flesh is fallen away and her strength is spent
and her ankle-thongs are worn to ribbons of long fatigue,
yet rejoices in her bridle, and runs still as if she were
a roseate cloud, rain-emptied, that flies with the south wind,
or a great-uddered she-ass, pregnant of a white-bellied sire
worn lean
by the stampeding and kicking and biting of fellow-stallions.
Bitten to the bone, he mounts with her the humps of the hills
disquieted by her refractoriness and insatiable craving;
in the stony reach of Eth-Thalaboot he outclambers her
to the barren watchposts, fear lurking in every waymark.

Till, with Jumáda and the six months past, content with grass
and unwatered, a long fasting for them together,
they returned at last determined upon a firm resolve
unwavering—and success in a decision is of solid purpose—
the thorns pricking her hinder hoofs, the summer winds
swelling and swirling about them in scorching blasts.
They kicked up a long column of dust, its shadow flying
like the smoke of a bonfire, its flames soaring aloft
fanned by the north wind, stoked with fresh arfaj branches,
like the smoke of a blaze, high-billowing its ardent mass.
On he went, pushing her ahead of him as was his wont
to push her ahead whenever she threatened to swing aside;
then they plunged into the middle of a rivulet, and split through
a brimming pool, where the kalam-rods grew close together,
encompassed about by the reeds overshadowing it,
a veritable thicket, part trampled down, part upstanding.

Is such my camel? Or shall I liken her to a wild cow, whose calf
the beasts of prey have devoured, lagging, though true herd-
leader?
Flat-nosed, she has lost her young, and therefore unceasingly
circles about the stony waste, lowing all the while
as she seeks a half-weaned white calf, whose carcase the grey
robber-wolves
in greed unappeasable have dragged hither and thither;
they encountered her unawares, and seized her little one from
her,
and of a truth the arrows of Fate miss not their mark.
All that night she wandered, the raindrops streaming upon her
in continuous flow, watering still the herb-strewn sands;
she crouched under the stem of a high-branched tree, apart
on the fringes of certain sand-hills, whose soft slopes trickled
down
while the rain uninterruptedly ran down the line
of her back, on a night the clouds blotted the starlight out,

yet she shone radiantly in the face of the gathered murk
as the pearl of a diver shines when shaken free from its thread;
but when the shadows dispersed, and the dawn surrounded her,
forth she went, her feet slipping upon the dripping earth.
Distraught with sorrow, for seven nights and successive days
ceaselessly she wandered among the pools of Sawá'id
till at last she gave up hope, and her swelling udders shrank
that no suckling and no weaning had ever wrung so dry.
Now she heard the murmur of men's voices, that startled her
coming from the unseen—for man is her sickness of old—
and on both sides, behind and before her, so she deemed,
danger awaited, the awful apprehension of doom.
Then, when the huntsmen, despairing to come to grips,
unleashed
their flap-eared hunting-dogs with collars of untanned hide,
they closed in on her, and she turned upon them with her horn
pointed and altogether like to a Samhari spear
to repel them, for she was sure that if she repelled them not
Fate inexorable was imminent, and certain death.
So Kasáb came to her doom, a fine hound, horribly smeared
in blood, and Sukhám, another, left on the battlefield.

Upon such a camel, when dances the shimmering forenoon haze
and the hills draw on their vaporous mantle, the white mirage,
I fulfil my yearning, not neglecting an inward doubt
nor leaving any handle for fault-finders to fasten on.

Did Nawár not know then, and was she not aware that I
am skilled to knot the bonds of friendship, and break them too?
I am quick to be gone from places when they're unpleasing to me
except, as happens, its destiny fetters my spirit there.
Ha, but you have no idea, my dear, how many nights
of agreeable warmth, delicious in sport and companionship,
I have passed chatting, how many a taverner's hoisted flag
I have visited, when the wine it proclaimed was precious dear,

and I've forked out a pretty penny for an old, brown wineskin
or a pitch-smeared jar, newly decanted and seal broken,
for the pleasure of a song on a wet morning, and a charming girl plucking
with nimble fingers the strings of her melodious lute;
yes, I've raced the cock bright and early, to get me my spirit's need
and to have my second wetting by the time the sleepers stirred.
And many's the morning of wind and cold I've kept at bay
when its reins lay in the fingers of the bitter north
and defended the knights, my bristling panoply burdening
a swift-stepper, its bridle at dawn flung about my shoulders.
I have climbed to a look-out post on the brow of a fearful ridge
the dust of whose summits hung closely about their standards
till, when the sun flung its hand into dusk's coverlet
and darkness shrouded the perilous marches of the frontiers,
I came down to the plain; my horse stood firm as the trunk
of a tall, stripped palm-tree the gatherers shrink to ascend.
Then I pricked her on, to run like an ostrich and fleeter still
until, when she was warm and her bones were light and pliant,
her saddle slipped about, and her neck streamed with sweat
and the foam of her perspiration drenched her leather girth;
she tosses her head, and strains at the rein, and rushes on
as a desert dove flutters with the flight swiftly to water.

And oft in an unfamiliar muster of many strangers
where gifts were hoped for, and the voice of reproach was feared,
thick-necked men, ranting together of blood-revenge
like very devils of El-Badí, feet planted firm,
I've disowned the wrong, and boldly maintained the right
as I saw it, and none of those noble gentry could glory over me.
And many a time I've called for the gambling-arrows, so like
each to each in shape, to kill a gamblers' slaughtering-beast,
called for the arrows to choose a barren or bearing camel
whose flesh was distributed to the poor relations of all;

and the guest and the poor stranger must have thought themselves
come down upon Tabála, whose valleys are ever green.
To the shelter of my tent-ropes comes every forwearied woman
starved as a tomb-tethered camel, her garments tattered and shrunk.
When the winds blow into each other's teeth, they crown canals
of heaped-up platters, and the orphans hurl themselves on them.

When the assemblies meet together, we never fail
to supply a match for the gravest issue, strong to shoulder it,
a partitioner, bestowing on all the tribe their due,
granting to some their rights, denying the claims of some
for the general good, generous, assisting liberality,
gentlemanly, winning and plundering precious prize,
sprung of a stock whose feathers laid down a code for them,
and every folk has its code of laws and its high ideal.
When alarmed to battle, there they are with their helmets on
and their coats of mail, the rings of them gleaming like stars:
unsullied is their honour, their deeds are not ineffectual,
for their prudent minds incline not after capricious lust.
They have built for us a house whose roof reaches very high
and to it have mounted alike the elders and young of the tribe.
So be satisfied with what the Sovereign has allotted;
He has divided the qualities among us, knowing them well,
and when trustworthiness came to be apportioned among a tribe
the Apportioner bestowed on us an exceeding share.
They are the strivers, whenever the tribe is visited
by distress; they are the tribe's knights and high arbiters;
to those who seek their protection they are as the bounteous Spring
as also to widows in their long year of widowhood.
Such a tribe they are, that no envier succeeds to hold back
nor any reviler assists the enemy's reviling tongue.

SELLS'S TRNSLATION

The Muᶜállaqa of *Labīd*

The tent marks in Mínan are worn away,
  where she encamped
and where she alighted,
  Ghawl and Rijám left to the wild,

    And the torrent beds of Rayyán
  naked tracings,
    worn thin, like inscriptions
  carved in flattened stones,

Dung-stained ground
  that tells the years passed
since human presence, months of peace
  gone by, and months of war,

    Replenished by the rain stars
  of spring, and struck
    by thunderclap downpour, or steady,
  fine-dropped, silken rains,

From every kind of cloud
  passing at night,
darkening the morning,
  or rumbling in peals across the evening sky.

    The white pondcress has shot upward,
  and on the wadi slopes,
    gazelles among their newborn,
  and ostriches,

And the wide-of-eyes,
  silent above monthling fawns.
On the open terrain
  yearlings cluster.

    The rills and the runlets
  uncovered marks like the script
    of faded scrolls
  restored with pens of reed,

Or tracings of a tattoo woman:
  beneath the indigo powder,
sifted in spirals,
  the form begins to reappear.

I stopped to question them.
How is one to question
deaf, immutable,
inarticulate stones?

Stripped bare now,
what once held all that tribe—
they left in the early morning
leaving a trench and some thatch,

They stirred longing in you
as they packed up their howdahs,
disappearing in the lairs of cotton,
frames creaking,

Post-beams covered
with twin-rodded curtains
of every kind of cloth brocade
and a black, transparent, inner veil,

Strung out along the route
in groups, like oryx does of Túdih,
or Wájran gazelles, white fawns
below them, soft necks turning,

They faded into the distance
appearing in the shimmering haze
like tamarisks and boulders
on the slopes of Bíshah.

But why recall Nawár?
She's gone.
Her ties and bonds to you
are broken.

The Múrrite lady
has lodged in Fayd,
then joined up with the Hijázi clans.
Who are you to aspire to reach her,

On the eastern slopes
of Twin Mountains or Muhájjar?
Lonebutte has taken her in,
then Marblehead,

Then Tinderlands
if she heads toward Yemen—
I imagine her there—or at Thrall Mountain
or in the valley of Tilkhám.

Cut the bond
with one you cannot reach!
The best of those who make a bond
are those who can break it.

Give to one who seems to care,
give again,
but if the love goes lame and stumbles,
you can break it off

On a journey-worn mare,
worn to a remnant,
with sunken loins
and a sunken hump.

When flesh shrinks back
around the joints,
and at the limits of weariness
ankle thongs fray,

She is as fleet in the bridle
as a reddish cloud
emptied of water
skimming along on the south wind.

Or a sheen-of-udder,
mate of a rutted white-belly.
Gnashing and kicking, the driving off of rivals,
has turned him sallow.

Bite-scarred, wary,
he takes her high
into the hill curves, pregnant,
recalcitrant, craving.

Above the craglands of Thalabút
he climbs the vantage points,
wind-swept,
the way-stones charged with fear,

Until they scrape back through
the six dry months of Jumáda,
month on month of thirst,
surviving on dew.

They bring their course
to a binding plan—
strength of intent
is in the twist of the strands.

Pasterns tear in the briar grass.
Summer winds
flare into dust squalls
and burning winds of Sumúm.

They contend in raising dust.
Its shadow soars
like the smoke of a firebrand,
kindling set ablaze.

Fanned by the north wind,
stoked with brushweed,
the smoke of a blazing,
high-billowing fire.

He pushes on,
keeping her ahead.
She balks.
He drives her forward

Until they break
into the midst of a stream,
split the brimming flow
and clustered reeds,

An enclosing stand of rushes,
some trampled,
some standing,
hedging them in with shade.

Or was it a wild one,
wolf-struck?
She lagged behind the herd.
Its lead animal had been her stay.

A flat-nosed one who lost her young,
she does not cease
circling the dune slopes
and lowing,

For a white fawn, rolled in the dust
and dismembered
by contending wolves, ashen,
not about to give up their portion.

They chanced upon her
while she was unaware
and struck. The arrows of fate
do not miss their prey.

She passes the night
in continuous curtains of rain
washing around the dune tufts
in a steady stream,

Flowing along the line of her back,
runlet on runlet,
on a night the stars
are veiled in cloud.

She enters a gnarled tangle
of roots, casting about
with her horns, at the base of the dune
as it drifts and falls away,

Glowing in the face
of the dark, luminous,
like a seaman's pearl
come unstrung.

As night parts from dawn
she appears in the early light,
leg shafts slipping
on the hard, wet sand,

Splashing, confused,
through the pools of Su'á'id,
back and forth,
seven pairs of nights and days,

Until, hope gone,
her once-full udder dries,
though suckling and weaning
are not what withered it down.

She makes out the sound of men,
muffled, striking fear
from the hidden side,
human presence, her affliction.

Dawn finds her turning,
front and rear,
placing behind her and ahead
the source of fear,

Until the archers give up
and send in their well-trained,
lop-eared, rawhide-collared
hunting hounds.

They run her down.
She wheels upon them
with a horn, point and shaft,
like a Samhariyya spear,

Driving them off,
sensing death upon her
if she fails, certain,
fated, near.

Kasábi bears down on her.
He is smeared in blood,
and Sukhám, in his place of attack,
is left to die.

On one like that,
when shimmerings dance
in the forenoon
and hills are gowned in mirage,

I bring the issue to a close,
not held back by doubt
or by some critic's rummaging around
for something there to blame.

Or didn't you know, Nawár,
that I
am one who ties a love knot
and cuts it free?

Who abandons a place
that no longer pleases,
unless ill fate cleave
to that some certain self of mine.

You don't know, no,
how many nights,
bright-faced, with drinking company
and delicious entertainment

I have spent in talk! Showing up
at the innkeeper's banner
at the moment it is raised,
when the wine is choice,

Paying any price for every vintage
aged in blackened skins
and tar-smeared jugs,
seals broken,

For a pure morning draught
and the play of a singing girl
upon her lute, fingers slipping
softly across the strings,

Rising early to outstrip
the rooster's morning call
for a second round that quenches
when sleepers just begin to stir.

On how many a cold and windy morning
have I held steady
as the reins fall
into the hands of the north wind,

Tribe-defender,
sword on a fiery steed,
my cross-sash her bridle,
riding out at dawn

To climb to a vantage point
over a close-walled gorge
hidden in dust,
dust covering the way-marks.

The sun's hand dropped
into thickening darkness,
the mouths of the ridge passage
concealed in veils of shadow.

I descended to the plain,
mare standing like a palm,
smooth, towering trunk
thwarting the date cutters.

I drove her on to the pace of an ostrich
and faster,
until she grew hot
and her bones softened,

Saddle sliding
as her neck poured sweat,
girth strap drenched
in hot foam.

Head raised, she stretched
in the bridle, and veered
like a water-bound pigeon
when the flock surges.

How many strangers
in how many an unruly mob
where gains are sought,
blame feared,

Lion-necked, threat-spewing,
demanding blood,
as if they were desert jinn,
feet anchored in stone,

Have I given the lie
in what they claimed,
affirming my share of right,
lorded over by no prince of theirs.

How many times have I called
for a *máysir* slaughter
and the gaming lots
of notched arrow shafts,

Calling the throw
for a calfless or nursing mare,
the portions parceled out
to all the client clans,

Distant clients and guests
as if they'd come down
to Tabála
where valleys are green,

Seeking refuge among the tent ropes,
weary as a stumbling camel,
weary as a ghost mare,
white-humped, left to die.

They show up when the winds wail,
the weak of kin,
the broken kin, the orphaned,
to be given an equal's share.

There is yet among us
when the council meets,
one who seizes the moment,
who takes on the burden,

Who divides and assigns,
who raises high the rights of some,
others,
driving into the ground,

As he deems fit, magnanimous,
munificent,
gracious,
seeking plunder and gaining it.

From a clan whose fathers
have shown the way.
For every warrior band
there is a guide and a way.

Their honor untarnished,
their action never fallow,
their judgment does not lean
with the winds of desire.

When trust was portioned out
among the tribe,
the divider bestowed on us
the greater share.

Be content with what the sire
has given.
He who portioned merit out a
is most knowing.

He built for us a house
with lofty roof.
Boys and full-aged men
ascend to it.

They are the protectors
when the tribe is pressed,
they are the riders,
they are the rulers.

They are life-spring
to dependents among them,
to those without provider,
when the year grows long.

They are the tribe
when the envier drags his foot
and the vile one
leans to the enemy.

SELLS'S TRANSLATION

The Nasīb

The ruins Kháwla left
on the mottled flatlands of Thámhad
appear and fade, like the trace of a tattoo
on the back of a hand.

There my friends halted
tall camels over me,
saying: don't lose yourself
in grief, man: endure!

As if, yesterday,
the howdas of a Málikite
were a ship, free-floating,
in the wide wadi beds of Dádi,

The ship of an ʿAdawlíyyan
or the Yemenite,
the mate tacking at times
then bringing her around,

She cleaves the rippled waves,
bow breast submerged,
like the hand of a child at play,
scooping through the soft soil.

Among the tribe is a gazelle,
a wine-dark yearling,
shaking down the Árak berries and draped,
string on string, with chrysolite and pearl.

She lags. From a dune thicket
she watches the herd.
She pulls at the Árak branches
until they clothe her.

From a deep red mouth she smiles,
a camomile blossom
dew-moistened
breaking through a crest of pure sand,

As if the sun had loosed
its robe
upon her face, glowing,
washed in light, smooth.

The Nāqa

And I, I ride off care
when it assails me,
on a travel-honed mare,
moving by evening, and by dawn,

Solid as a coffin's planks,
as I drive her on
down a track pared out
like the stripe on a Búrjad cloak.

She vies with thoroughbred camels,
fleet-footed,
thigh-to-thigh
down the beaten track.

On the twin heights she pastures
among the dry-of-udders,
grazing meadow hollows, lush
after a second rain.

She starts at the driver's cry,
warding off fears
of a muck-matted bay stallion
with her bristly tail,

As if it were barbed
with white falcon feathers
drilled into the tailbone
with an awl,

Lashing up at times
over the haunches, then down
upon a dried out udder
milkless as a withered waterbag,

With hard, meaty thighs,
like the double doors
of a towering fortress
with mortared walls,

Ribs like the casing
of a vault, upper spine
stuck with vertebrae
packed in on one another close,

As if her flanks were wrapped
in a Dála-shrub thicket,
and a curved bow underpinned
her solid, buttressed spine,

Forearms that at the elbow
twist out wide,
like those of a water carrier
lugging two full pails,

A build like a Byzantine's bridge—
its builder swore
to raise up brick and mortar sides
until intact—

With a red-bristled underchin,
  a back well strengthened,
long stride,
  and lashing forearms

That splay out wide from the body,
  she leans to the side,
forearms
  like wedged-in roof beams.

She barrels forth,
  veering, huge-headed,
collarbones raised high
  on a towering frame,

The saddle strap marks
  along her rib cage
like watercourses on the high roughland's
  smooth rock slabs,

Intersecting at times,
  then distinct,
like the white inlay
  of a tattered shirt,

With a long neck and withers,
  when she lifts them,
like a ship's bow
  rising out of the Tigris,

A skull like an anvil,
  two sides welded
to a jutting point
  like the edge of a file,

A cheek like a Syrian's
  parchment, a lip
like a Yemeni's
  untanned leather,

Eyes like two mirrors
  sheltered in the rock
browbone's caves,
  two carved-out pools,

Eyes shielded from dust
  like the two dark ones
of a frightened doe oryx
  with fawn,

Two keen ears that sense out
  sounds of the night-journey,
soft, muffled, secret sounds,
  or piercing,

Sound-sharpened ears: you see in them
  good breeding,
like those of a stray wild cow
  in Háwmal,

A high-strung, pulsing heart,
  quickened, compact,
like a stone hammer
  against a hardened slab,

A split upper lip, and a nose,
  pierced, smooth, well formed.
When she sweeps it along the ground
  her pace quickens.

If you wish she paces.
  If you wish she slows,
fearing the leather strap's
  twisting coil.

If you wish, her head rises
  beyond the saddle frame,
and she swims with her forearms
  like a speeding ostrich.

y and Boast

On one like that I set out
  when a friend says:
that you and I
  could be each other's ransom!

When a man's soul flies to his throat
  in fear, and he imagines
impending ruin, though no one
  stalks his evening journey, waiting.

When the tribe seeks a young man
  that's fearless, I think it's me
they mean. I don't hang back
  and I don't stand stupid, gaping.

When I snap the rough-fringed whip
  she bursts forward,
vapours smoldering
  over the kindled rock terrain.

She struts in elegant ease
  like a slave-born courtesan
before her lord, parading her white,
  single-spun, pleated train.

I don't skulk the high-backed
  wadi slopes
in fear. When men ask for help
  I give it.

Seek me in the tribe's
council ring, you'll find me.
Track me among the vintner's shacks
you'll find me there,

Where the faces of drinking fellows
blaze like stars,
and evening brings among us a singing girl
in a bodice and saffron scented gown,

Her neckline
opening wide, fine
to the drinker's touch,
her naked skin tender.

When we say let us hear a song
she breaks into one at ease—
with a delicate glance
and without strain, playing.

When she sings
I seem to hear
the oryx doe's echoing refrain
for a lost, spring-born stray.

So I go on drinking,
chasing pleasure,
selling off acquisitions,
selling inheritance, squandering,

Until shunned by all my father's tribe
and set apart
like a mange stricken camel
smeared with tar.

Yet I see the sons of dust
will not deny me,
not the tent people
under their widespreading flaps of hide.

Nay! You who blame me for joining
the clamorous roar of battle,
and attending pleasures,
will you make me immortal?

If you can't ward off my fate
then leave me
run it down
by spending all that I have.

But for three things in a bravo's life,
by god! I would not care
when I saw my death bed visitors
rising to leave:

Beating the scolds
to a drink of deep red wine
that mixed with water
bubbles over,

Wheeling about,
when called by one in need,
a horse like a water-bound tree wolf
when startled,

And shortening a cloudy day,
a cloudy day that gladdens,
under the high-poled tent flaps
with a paramour,

Her anklet rings and bracelets
like blossom cascades
strung over the red callotrope
or an unbroken, soft-stemmed castor.

A generous man quenches his soul
while he is still alive:
You'll know when we are dead
which of us still thirsts!

I see the tomb of the hoarder,
the panter-for-his-wealth—
like the tomb of the prodigal,
profligate do-wrong: the same.

You see two heaps of earth
with silent slabs
of hard, deaf stone
piled up upon them.

I see death choose
the generous and the noble,
while picking over the best part
of the hardened miser's spoil.

I see life, a treasure,
shrinking every night,
shrunken by days and time,
then gone.

By your life!
Death does not miss the bravo,
its slackened rope's around him,
hand around the twisted coils.

Quarrel: Lost Pack Camels

What is wrong with me?
I see myself.
I see my cousin Málik.
I come near. He draws away,

Blaming me.
I don't know why.
As Qart bin Á'bad
blamed me in the tribe.

Every good I asked for
he turned to disappointment,
as if we'd laid it in the niche
of a dug-out grave.

There was no wrong in what I said,
crying out a claim—
not letting it lie—
for the lost pack troop of Má'bad.

I claim kinship,
and by your fortune!
at the last limits of endurance
I am a witness.

Called on in trouble,
I defend.
If enemies come straining against you
I strain back.

If they abuse your honor
I give them a draught
from death's pool.
I don't start off with threatening.

I brought on no misfortune,
as if I were the cause
of my being abused,
disparaged, put aside!

Were my lord another man
than the man he is
he would assuage my sorrow
or grant me a day's respite.

But my lord is a man
who strangles me
though I thank him, and beg him,
and pay his ransom.

The oppression of a kinsman
is more painful to a man
than the blow of a sharpened sword
of Indian iron.

Leave me and leave my doings be
You'll have my thanks!
though I am far away
pitching camp on Dárghad mountain.

Had my lord wished
I'd have been a Qays bin Khálid.
Had my lord wished
I'd have been an 'Amr bin Márthad.

I'd have been a man
of great, wide-grazing herds,
paid visit by sons of nobles,
lords, and by the sons of lords.

I am the thin one.
You know him,
quick as the head
of a darting serpent.

I am the one who swore
to make his thigh always
the soft backing
of a fine, double-edged Indian sword.

When I stand with it, avenging,
it cuts.
The first blow makes a second unneeded.
No pruning axe,

Steady, not deflected
from its target:
When someone says "easy!"
its wielder says "done."

When men of the tribe
rush for weapons,
you'll find me,
hand around the hilt, unassailed.

Quarrel: The Slaughtered *Nāqa*

Many a troop of kneeling,
sleeping camels ...
I startled the leaders
passing in front with a sharp, bare blade.

Before me meandered an old mare
with thick-skinned udders,
rugged, huge, the pride
of a quarrelsome old stick of a man.

He said, and already
the leg and shank had been slit,
can't you see
what calamity you've brought us!

No, by your life! he said,
what do you make of this
hardened drunkard
heaping his wilful excesses upon us?

Let him go, they said,
  let him take what he's taken,
but keep the kneeling troop away
  or he'll go on killing.

Serving maids roasted in embers
  the unborn calf,
and carved choice cuts of hump,
  and rushed to set them before us.

O daughter of Máʿbad!
  When I die, proclaim my death
and tear your collar open,
  as I deserved.

Don't make me a man
  whose resolve wasn't my own,
who could never replace me
  or cast my shadow,

Slow to the great deed,
  quick with foul palaver,
docile before the fist,
  slapped away.

Were I unwanted, a hanger-on,
  the emnity of one of the crowd
or some loner
  might hurt,

But bold and daring
  against them,
true to my word, well-born,
  I drive men way.

By your life I swear it!
  My day is not murky
or muddled,
  nor my night neverending.

How may a day
  have I steeled myself in battle,
guarding gaps
  in the midst of threatening,

On a field where the bravo
  tastes fear of death:
when horses' shoulder blades entangle,
  quivering.

How many a gambling arrow, yellow,
  fire-blackened—
I listened to it crackling—
  have I trusted to the shuffler's hand.

There will come to you news
  of one you didn't provide for,
for whom you never
  fixed a date for meeting.

The days will reveal to you
  what you didn't know before.
The one you refused provision
  will bring you word.

Haverford College

translated by MICHAEL SELLS

O'GRADY'S TRANSLATION

MU'ALLAQA of Imru'al-Qays

THE VAGABOND PRINCE

Halt here friends.
Allow me private pause alone
to remember a love, a longing, an unrequited right
here where the sand dune's rim whorls between where
we've abandoned and where we're bound for.

Here you'll still see
the old camp markers
despite that dangerous whirl
of the south wind,
nerves' nag of the north wind.
Here where they staked out their paddock,
in those parched hollows
you can still see the dried dung like dried dates.

On the day of departure,
the dawn they loaded to move on,
I broke up like burst fruit
by those thornbushes.

Friends reined in above me.
"Don't break for heartbreak.
Stick tough," they called.
Later, alone, I howled my eyes out at the dark.
What's left to lean together with, longing against,
when life's outlines get swept away?

But that's the way of it.
It was the same story with that woman before her,
the woman before her again
and the girls before them too.
When they arose and drew close
their subtle musk madness demented the mind,

carried from them on the careless eastern breeze
comes bearing scent of cloves.
Then this heart broke through my throat's yearning tears
until I had to shift my sword's sling harness
round my waist.
Many the long day I wasted
watching fine white-fleshed women.
Especially that day I butchered my beast for those girls
and divided my heaped high pack-harness between them.
They spent their time swapping cuts of the meat
and fat, frilled with fringes like finger-twisted silk,
throwing the cuts to each other, playing catch as catch can.

And the day I hopped up into her howdah!
She screamed:
"Damn you.
Get out of here.
Do you want me to walk?"
The howdah rocked with the rare pair of us in there.
She shouts:
"Get out! Get down!
You've hocked my camel."
I teased: "Ride on.
Loosen the rein.
Don't refuse me your fruity ripeness.
You're not the first pregnant woman I've got into nor the first
nursing mother I've got by night
and distracted her from her darling
with his magic amulet against the evil eye.
When he bawled behind her
she'd half twist her body to him
but hold her lower half
hard against
under me."

One sad day
on the rump of a sand dune
that one refused me. Swore solemnly
she'd never reverse her vow.
I pleaded:
"Easy now.
Easy with this kind of carry on.
Even if you're bent on a break with me
break with me gently.
It's all gone to your head
that my love for you murders me,
that your slightest whisper
barks my heart's command.
If any matter of manners of mine
displease, upset you
uncover my clothes from yours
and recover yourself.
Surely your eyes
did not well up and weep tears like daggers
to mindlessly splinter
my lovesick heart!"

Many's the eggshell shaped tent
no one dared enter I got into
and lazily dallied its fair faced lady.
I've outwitted the watch of whole tribes
with nothing less than my head on their minds.

When the Pleiades shone in the sky
like the precious stones stitched on a lady's scarf,
I slipped through to her,
found her stripped for sleep
except for her single, flimsy, sleeping slip.
She gasped:
"My god, are you mad?
Will your head and heart not heed?"

I led her out,
she trailing the train
of her long cloak to cover our tracks,
until we'd crossed the tribal compound
to the shelter of a hollow,
with those concave and convex
crescents of the dunes
crisscrossed in semicircles around us for cover.
Slowly I twisted the two black snakes
of her side tresses until she swayed over me,
amply fleshed at flank and ankle.
Slender her body.
Not shallow her belly bowl's navel nor
buxom her bosom
but polished as the boss of a burnished
mirror her breasts' break.

She's pale as the first born babe
nurtured by that unsullied side of the stream
not settled on.
She turns aside
and guards her grace with a glance
shows the smooth soft side
of her uncovered cheek like shy
wild gazelle with young.
Her throat's like that of wild antelope,
not rough when raised
nor naked of ornament either.

Her charcoal black hair clusters in cords
decks down her back like bunches of dates.
Clustered her curls the breadth of her brow
with the knots caught back up and lost
in stray, loose strands.

Winsome the leather thong winds her waist as the lines
of a camel's slender leather rein hangs loose
in wind. Like a smooth stalk
of shadowed papyrus the sheen
of her lazy leg.

Her waking morning's the mind muddled musk smell
surrounds her night's sleep.
Her afternoon's siesta's slumbered
in a gift gallabia shift,
ungirt of her girdle
for foreplay.

She works her will with her supple
lemon freshened fingers
weave soft as sand worms, work wonders
as shavings of tamarisk wood.

She dissolves the darkness at dusk,
as if she were the flightlight lit by a neophyte
in the nave of his night devotions.
On a girl like that girl an older man gazes
with the adoration of an adolescent.
She's trim, tall, caught between God's clear
outline of the child and
the curvaceous warmth of womanhood,
as the first ostrich egg mingles
its white with its gold yolk.
Some men may master desire with distraction.
My desire reneges all reason,
rejects all limitation.

Many's the enemy near you I've pushed back
no matter his honest negation.
I never neglected your need's knead.
Night has so often,

like the dark drapes it drops down upon me
and uncovers its gargoyles guffaw me,
maddened me so I shouted back
when she stretch-curved her spine's column,
barefaced her fat buttocks, boasted
that darkling dare of her breasts
to tease, then torment me:
"No, night!
I grant no quarter.
Give ground to light!
Even though no sun shall outshine you for me.
You're my navel of night
with your life's string strung around stones
set solid as symbols
like flax on my stretch fence."
Many a winebag of bravura, wastrel-brother madness
I've carried as comrades' crucifixion
and many's the desert valley,
bare as a donkey's belly,
I've traversed where the prodigal wolf
howls over her litter
and I howled back:
"Well, wolf!
There's two of us in it
and neither of us making a much of it.
If either of us manage a muckle today,
it's a mickle tomorrow.
Our tillage turns shallow.
Our barter and bargains beggar."

I'm out early,
the birds still nestle in their nests,
humped on my well-groomed, handy high camel
is faster than wildlife
full belt headlong in gallop tilt forward
like a sandhill's windslide or great river's cataract.

My loosely flung saddle blanket
slides over his haunches
as rain showers on smooth stone.
Despite his leanness
when his spirit stirs his thoroughbred blood
to a boil in his heart's hot crucible,
hear his snort, his whinney.
He seats me smooth as a swift stream
while worn out mares kick up sand on hardened
tracking tracks traverse these distances.

Any brazen, bold boy would delight
to bounce down from his sweat drenched back,
and brush back the hood of his burnous
like a hard-riding rascal.
He's quicker than quicklime,
quick as the peg-top flicked by a child
off a tight spinning top's string.
My camel has the haunches of gazelle in gallop,
his legs the leanness of ostrich loping.
He sports the jerky jog of the jackal,
looks fox frisky.

Seen from his rump
he's round as a well-ribbed felucca
and flutes his fore and hind legs
with a full straight tail leaves nothing askew.
Sideways he seems the pestle pounds perfume powder-essence
or the smooth stone splits open ripe fruit.
The blood of the best of the hunted herd
stains his stretched neck
like the tincture of henna in hair.

Then a herd wheeled our way.
The young ewes looked like child brides
in gay ground-length gallabias.

When they wheeled away
they looked like necklaces of onyx
on a girl's white neck
fathered and fostered within the family.
My hot blooded mount and I
headed off the leaders from the main herd,
bundled the rest in a bunch behind.
With one lunge he had him a buck and a ewe together
with no sweat.

The rest of the day we spent spitting kebab
and stirring the stew thrown quickly together.
We returned with evening
when tired eyes would fail to focus him in all his fineness,
He stood the night tethered,
saddle and bridle still on him,
within eyesight
so as not to roam loose.

Look!
Crowning that stormcloud.
Lightning!
It flashes like a bowman's hand
flicks arrows from his quiver.
A brilliant blaze of light
like that of the lone hermit when he splashes oil
on the twisted wick of his nightlamp.

We crouched and watched
with an anxious eye for the weather
as the storm ranged the wide waste of sky
before downpour.
Then,
deluge!

It battered the tallest trees to the ground
like old men knocked on their beards.
The splash and spray of it swept the hills
and swept herds of white goats down the slopes.
Not a single date tree stood standing,
nor a house unless made of stone.
The folds of rain
looked like tribal leaders
in the long striped flow of their jubbahs.

The mountain peaks minded me of the spindle's
whirl when the floodtide torrented down its dross
and dumped the lot on the plain,
as a merchant dumps his bundle of merchandise
in the marketplace.

Come morning
it was as though the songbirds of the valley
had drunk spiced old wine
they winged and warbled so.
And the wild life,
lost drowned in the farthest reaches of the flood,
looked like pulled up bulbs
of wild onion.

O'GRADY'S TRANSLATION

Mu'allaqa of Tarafa

THE ONE THE GODS LOVED

I find no lines mark her fine face,
profiled in my presence,
like tattoo-marks might emerge
from a presented hand.
My friends reined close above me.
Shouted: "Be a man. Stand your ground"
Covered camels that daybreak
by the broad water currents
sailed like ships of the desert,
tacked as dhows
steer and tack.
Bowlines trowel water
as scooping sand into bags
with gestures will.

In the camp she's giddy as a young gazelle.
Lush lips loiter fretful fruit.
She taunts with pendant pearls and topaz,
princesses apart, that the herd
may gaze, blink through foliage.
Coddled in her cloak
she labials fruit orally.
Her lips part.
Camomile mouth
of moist crevices.
Teeth glance sun glint.
Stained with succulence
she mouths moisture.
Her face radiant as though the risen sun
slapped her with his shirt.
No visible
wrinkle.

She grieves me.
I gallop it off
on my racy she-camel,
lean flanked sure footed.
Off and away down the trail
straight as a stripe down a cloak.
Flank to flank she's fast as any
might race her.
She pastured the sloped meadows in spring
with the milkless young shes
under the greening rains.
Called to, she returns
to her herd.
Proud tuft of her tail trembling,
frightened at the tuft-haired camel
batting her flanks to the bone.
Her legs planted like gateposts.
Firm her thighs' flesh.
Her dry udders an empty waterskin.
Well coopered her ribs' cage,
a bowrack.
No coarseness in the column of her neck
proud as a dhow's prow
set in the twin dips of the fo'c'sle.
Her body's poise that of a balanced
water bucket bearer.
Chestnut her chin's tuft.
Her back's a vault.
Smartly stepping her footing.
Broad spanned her lean legs
tense as twisted tubers.
Her forelegs straight tent poles under her shoulders.
A tent's roof her forequarters.

Strong-skulled
under broad-chested shoulders' sway.
The sides of her flecked,
like rain's rot in lime rock,
with white girth-marks.
Her skull's an anvil.
Her neck's nook well welded.
Her cheeks' skin smooth as Syrian parchment,
her split lip tanned hide from Yemen.
No crease. No fold.
Mirrors those eyes
her brows shade:
sockets of rainwater, dust-clear.
Wide as a wild cow with calf.
Ears fretful to night sounds:
the whimper, the cry
in the darkness passing.
Tipped as thorns, they prove pedigree.
Her heart's the stone centers rock.
Her head strains to the saddle's pommel.
She sways as a dancer
with sweeping white skirts sways,
succumbs to the lord of her.
Her upper lip's slit,
her sensitive nostrils breeze-bored.
She's all mine.

My companion calls,
friend of my sorrow.
His heart hurts for me but he's hardy.
He shouts: "Wish I could help you. Myself too.
To face that waste."
Which of us is the hero?
Me! Of course!
I whip. I'm away at a gallop.
The mirage of the burning surfaces shimmers.
My she-camel's movement's that of a slave dancer
swaying long white skirts for her master.
I'm not the kind to hide away in the hills.

Needed, I'm ready.
You'll find me among the men. Discussing. Drinking.
When you want me you'll find me
and we'll drink a glass together
if you have a mind to
and if you don't
I'll drink it for you anyway
and the best of luck to you.
You'll find me with my tribe,
among my friends
and a singing girl pouring wine for us.
Her skirt dyed saffron,
her shirt slit straight down from the throat.
Delicate her skin's tender nakedness.
Shapes of her hidden body.
She sings for us.
Rich canto of her effortless cadence.
Liquid and languid her eyes' glance.

And I drank my wine and I spent my money.
And my family disowned me and my friends deserted me.
And I was left on my own like a mangy camel.
And the poor showed pity.
And those far away chiefs live in broad tents took me in.
You who despise me for going to the wars,
criticize me for drinking and loving,
pompous philosophers. Can you give me eternal youth?
Can you fashion my fate?
We must gallop headlong into our fate
with what wealth we possess, enjoy the gallop
before time stops it short.
I'd like old friends round my deathbed
and three things of youth's wildness:
to beat my critics to the bottle;
to wheel my mount as your leader
into the fight, as the startled wolf wheels;
to lie all night under the moon
with a ripe and willing young woman
decorated with anklets and bracelets.
I'll drink my fill of life while there's life in me.
The thought of death terrifies,
but you'll know tomorrow when we're all gone
who went out thirsty.
One grave the miser's, the other the prodigal's.
Filled holes under standing stones.

Death's no subtle chooser.
He takes casually, at random:
the givers, the graspers;
the wasters, the wise;
the skinflint, the soul-searcher.
Life's a treasure trove plundered by night thieves.
What's left's at the mercy of day thieves.
Time terminates all.
Death throws a loose lasso
loops the lot of us.

And my mad cousin Malik?
When I approached him he turned his brainless head away,
flouts me like that other fool, what's-his-name.
He refuses to help me. Stays silent as a tomb.

Loyal to my people,
I searched for his stolen camels.
Faithful to friends, I'm always ready to help.
My people insulted, I reply with vengeance.
Yet Malik mistreats me.
The meanest in any other would mend these matters,
honor my honor.
Renege on the camel-ransom.
The knife of kindred cuts keener than cowardice.
Leave me alone to my own ways out of sight of you.

Had the lord willed
I should have been like one of my heroes.
My wealth would entertain the best of the tribes.
I'm still that lean, tough, hard-bitten
young fellow you knew in the past,
ready to revenge with a single stroke.
Yet call clemency and compassion's yours.
My lord's my master.

Kneeling camel herds,
their long necks stretched lengthwise,
terror in their eyes at my naked sword.
An old she-camel passed,
her flaccid udders flapping.
She's the pride of that crusty old graybeard,
thin as a stick.
I houghed her. She fell.
He shouted his protests:
"You drunken, vainglorious lout . . ."
then relented and gave us the beast for roasting.
We competed for the choicest cuts.
I won.

Should I die
lovely lady
ululate me.
Rend open your robe for me
as one worthy of your love.
Sing me as you saw me,
above the best, first in good fight
with a heart to honor,
pledged to passion, high talk.
Sing me a solitary warrior of the stately.
Sing how they rejected me.
Had I weakened they'd have had me.

They feared my faith, my fame.
I swear that what must be done shall be done
nor day nor night prevent.
I swear to protect the frontier
where the bravest faltered, fell.
I fear no fear.
Nor day nor night negates me.
Death delivers.

Lofty and lowly,
the future holds no future.
Life is now.
With slow time comes sure revelation
and enlightenment peers through ignorance.
One day one unknown to you
will come with news
when you least expect,
not having made a covenant.
One
ransomer.

JONES'S TRANSLATION

Imru' ul-Qays

Mu'allaqa

1. Stop, let us weep at the memory of a loved one and [her] dwelling at the place where the sands twist to an end between al-Dakhūl and Ḥawmal
2. And Tūḍiḥ and al-Miqrāt. Her traces have not been [completely] effaced, with all the weaving of the wind from south and north.
3. In their hollows and broad spaces you can now see the dung of gazelles looking like peppercorns.
4. On the morning of [their] departure, on the day they packed their baggage at the tribe's thorn-trees it was as though I were splitting colocynths.
5. When my companions halted their camels [to wait] for me, saying 'Don't perish from [your] grief. Have some patience'.
6. My cure [lies in] our poured tears. Is there anything to give me support [when I halt] at traces [almost completely] effaced?
7. [Such tears] were your custom before her, caused by Umm al-Ḥawārith and her neighbour Umm al-Rabāb at Ma'sal;
8. When they stood up, the scent of musk wafted from them like breath of the east wind bearing the fragrance of cloves.
9. Through [my] yearning [for them] my tears poured down on to my throat until they wet my sword-strap.
10. Ah, many is the excellent day I've had because of [such women]. I specially remember a day at Dāra Juljul
11. — a day when I hamstrung my camel for the young unmarried women, and what wonder there was in the baggage it had carried;
12. The women kept on throwing [on to the fire] its flesh and fat that looked like the twisted frills of silk cloth.
13. — a day when I entered the litter, the litter of 'Unayza, and she said, 'Woe to you, you will make me have to travel on foot'.
14. When her camel-saddle slipped with the two of us on it together, she said, 'You've brought my camel to its knees, Imru' ul-Qays.

Get down'.

15. I said to her, 'Ride on, but slacken the reins of [your camel]. Do not put me at a distance from the fruit that can be plucked time and time again from you.
16. Many is the woman like you, both pregnant and suckling, whom I have visited by night and whose attention I have distracted from [her] one-year old [child] with its amulets,
17. When the child cried behind her, she turned to it with half her body — her other half not able to move under me.
18. And [I remember one who] drew back from me one day on the ridge of a sand-hill and swore an oath [such as is] not annulled.
19. O Fāṭima, gently, less of this disdain. Even if you are resolved on breaking your link with me, do it gently.
20. And if there is some trait of mine that has vexed you, draw my garments from yours [and] they will slip away.
21. You are filled with boldness towards me by the fact that my love for you is killing me and that whatever you order my heart to do it will do.
22. Your eyes have shed their tears only that you may smite me with the two arrows of you[r eyes that strike] into the fragments of a slaughtered heart.
23. Often, too, I think of a secluded maid, [access to whose tent] was not to be hoped for, dalliance with whom I enjoyed with no [undue] haste.
24. To reach her I bypassed guards and tribesmen eager to deal with me, avid to [be able to] announce that they had killed me;
25. At the time that the Pleiades showed themselves like the strands of a belt adorned with jewels, white standing out from black.
26. I arrived when she had slipped off her clothes [ready] for sleep [behind] a screen, all but the covering of a *miṭdal*.
27. She said, 'God's oath, you have no way of evading them. I see that your ways of error have not left you'.
28. I took her out and walked [with her and she] drew the skirts of an embroidered gown behind us over our tracks.
29. When we crossed the enclosure of the tribe and we were taken out of sight by the bottom of a piece of low ground with high sides, a place of twists and turns,
30. I drew the two sides of her head to me, and she leaned towards me, slender of waist and supple of ankle,
31. Slim, fair-skinned, not flabby, her breast-bones polished like a burnished mirror,
32. She turns away and reveals a soft cheek and wards me off with [the] glance of a wild [gazelle] of Wajra with its fawn,
33. And [with] a throat like that of an antelope, not ugly when she shows it nor unadorned,
34. And [with] dark hair that adorns her back, jet black, abundant, like the racemes of a date palm, with many stalks of fruit,
35. The locks of which are twisted up to the top [of her head], the plaiting threads lost in [hair] folded up and then let down,
36. And [with] a delicate waist, slender as a camel's nose-rein, and a leg like a stalk of well-watered [papyrus], overshadowed by palm-trees.
37. In the morning crumbled musk lies on her bed, as she sleeps into the later morning, not wearing a belt nor having put on her *miṭdal*,
38. She raises hands that have delicate skin, not rough; [her fingers] are like the sand-worms of Ẓaby or tooth-picks of *ishil* wood.
39. In the evening she lights up the darkness as though she were the light in the place where the hermit does his eventide devotions.
40. On the like of her a man of self-control will gaze with passion, when she reveals her fine proportions [in a dress mid-way] between that of a matron and a young girl,
41. [She is] like the first egg of an ostrich, its white [shell] mixed with yellow, nourished by pure water, that has not been trodden in by animals.
42. The follies of [other] men [leave them to be] distracted from passion [for such as her], but my heart will never be distracted from love of her.
43. Many, many is the stubborn rival for you that I have rebutted, sincere despite his censuring of me, not falling short in the advice he gives.
44. Many, too, the night like the waves of the sea that has let down [on me] its curtains containing all kinds of cares so that it might test me.
45. I said to it when it stretched its loins and then raised its buttocks behind and then removed its chest,
46. 'Come, long night, come, give way to morning, though the arrival of morning is no better if it comes wrapped in you.
47. O what a night you are! It is as though all your stars were anchored to Mount Yadhbul by tightly-twisted ropes.
48. It is as though up in their place in the sky the Pleiades were fixed by ropes of flax to slabs of stone.'
49. Many [is the time that I have had] a water-skin from people and slung its strap on the back of my neck and shoulders, humble and loaded with baggage.
50. And many a valley I have crossed that was as bare as the belly of a wild-ass, where the wolf howls as it seeks food like a *ṣu'lūk*.
51. And I have said to [the wolf] when he howled, 'If you haven't acquired [anything to eat] our state is [one] of little substance,
52. When either of us gets something, it slips away from him. Whoever

tills your tilth or mine will find lean pickings.'

53. From time to time I used to journey in the morning, whilst the birds were still in their nests, on a well-built short-haired [horse], able to rein in wild game,
54. Ready to charge, ready to flee, advancing, retreating equally well; [its speed is] like [that of] a massive rock brought down from on high by [a raging] torrent,
55. A dark bay, who causes the saddle-felt to slip from the middle of his back, just as smooth stones cause anything that tries to settle on them to slip off.
56. Full of mettle despite his leanness — when his ardour boils up in him, his neighing is like the boiling of a cauldron,
57. [Still] moving swiftly when the mares have begun to kick up the dust because of their tiredness on hard-trodden, rugged ground.
58. The light-weight boy slips from the middle of his back; and he throws off the body of the rough and heavy-handed,
59. Swift, like a child's top which is made to travel by the constant movement of its hands with a piece of joined-up thread.
60. It has the flanks of a gazelle and the legs of an ostrich. It can travel at a wolf's fast speed or at the trot of a young fox.
61. With a perfect frame — when you see the back of it, the gap between its legs is blocked by a bushy tail [coming to] a little above the ground, not with a short spine.
62. As it stands beside the tent, his back looks [as smooth] as the pounding stone of a bride or a stone for splitting colocynth.
63. The blood of the leading [game] on his neck is like the juice pressed out of a *henna* plant on combed grey hair.
64. A flock of oryx appeared before us, the females like the maidens of Duwār in garments with long trailing skirts.
65. They turned aside looking like pieces of light onyx with dark pieces in between on the neck of a boy with [respected] paternal and maternal uncles in the tribe.
66. [The horse] enabled me to overtake the leading game, [in reaching] which [we had passed] those lagging behind them in a small herd that had not scattered.
67. He made a run between a bull and a cow, moving without interruption, neither sprinkled with nor bathed in sweat.
68. Those cooking the meat had to stay long, some cooking strips of meat placed on the coals for grilling, others [minding] the meat cooked quickly in a pot.
69. We would come [to camp] in the evening, and the gaze [of those who saw him] was scarcely able to take him in; whenever the eye rose over him, it came down again.

70. He passed the night wearing saddle and bridle, standing where my eye could see him, not let out to pasture.
71. My friend, can you see lightning? Let me point out to you its flashes in the distance gleaming like the flash of hands [as it moves swiftly] in a mass of cloud piled up like a crown.
72. Its light giving illumination, or like the lamps of a hermit who has been generous with oil on the twisted wicks.
73. I sat watching it with my companions between Ḍārij and al-'Udhayb, and how far did I [have to] gaze.
74. As far as we could tell the right hand of its downpour rose over Qaṭan and its left over al-Sitār and Yadhbul.
75. It began shedding its load of rain around Kutayfa, flattening the *kanahbul* trees to the ground.
76. Then some of its spray passed over al-Qanān and drove down from there the white-footed ibex from every place where they were resting.
77. At Taymā' it did not leave [standing] the trunk of a single palm nor any large building except [one] built of stone.
78. In the onslaught of its deluge Thabīr was like an elder of the people wrapped up in a striped cloak.
79. In the morning the top of the peaks of al-Mujaymir was like the whirl of a spindle from the torrent and the debris [swirling round them].
80. It had cast the water it contained on to the expanse of al-Ghabīṭ, as a Yemeni merchant bringing bags of cloth for sale dumps them on the ground.
81. In the morning the finches of the valleys had been given drink of the finest wine — wine fiery as pepper — [so noisy were they],
82. In the evening the beasts of prey were [lying] there drowned in its furthest reaches like bulbous plants uprooted [and twisted into unreal shapes].

JONES'S TRANSLATION

Labīd b. Rabī'a

Mu'allaqa

1. There is almost no trace of those abodes, either halting-places or longer encampments, at Minā, and Ghawl and Rijām have become desolate,
2. And the water-courses of al-Rayyān: their traces have become worn, [so that] it looks as though the stones there contain writings,
3. — Blackened traces. Years have elapsed since someone who knew them well was there; their ordinary seasons and their sacred seasons have elapsed.
4. They have received the sustenance of rains that come with the stars of spring. The steady rain of the thunder-clouds has poured down on them, both heavy rain and continuous drizzle.
5. From every cloud that travels by night or in the morning, darkening the sky, or in the evening, the rumble of whose thunder brings mutual response.
6. The branches of *ayhuqān* have risen up, and the gazelles and ostriches have brought forth their young on the two sides of the valley,
7. And the wide-eyed [oryx] are resting beside their young, to which they have recently given birth, while their earlier offspring wander in groups on open ground.
8. The torrents have exposed to view the deserted traces, [making them appear] like pieces of writing whose texts have been revived by their pens,
9. Or the retracing of a woman tattooist, whose dye is poured into pits, the tattooing appearing clearly above them.
10. I stood asking them questions. But how can we question the hard rocks, that stand for ever, but are dumb, with no clear speech?
11. They have become bare. All the people used to be there, but they left them early in the morning, and their trenches and prairie grass were forsaken.
12. Your passion was stirred by the departing women of the tribe on the

day they loaded their things and departed, when they covered themselves with cotton awnings [placed over] litters which creaked,
13. All of them [riding in] litters, whose poles were covered by a folded cloth, on which was a top-cover and an awning.
14. In crowds, as though the ostriches of Tūḍiḥ and the antelopes of Wajra, gazelles bending their necks to their [young] fawns, [were riding] them.
15. They have been driven on and have been separated from us by the shimmering haze [and have begun to appear] like the valley sides of Bīsha, [broken] like its tamarisks and rocks.
16. Why do you still think of Nawār when she is now far away, and every tie with her, strong or weak, has been broken?
17. — A Murrite woman who has made her dwelling at Fayd and has been neighbour of the people of the Ḥijāz. How can there by any longing for her on your part?
18. On the eastern parts of the two mountains or at al-Muḥajjar — or Farda contains her or Rukhām nearby.
19. Or Ṣawā'iq. And if she goes to the right, the place I would expect her to be is [among] the black basalt rocks of al-Qahr or nearby Ṭilkhām.
20. Cut the ties of yearning for one with whom meetings have ceased. The best person who can forge a friendship is the one who can [also] sever it.
21. And give generously to the one who treats you well, for cutting links with him is always possible when [his friendship] falters and its mainstay totters
22. On a she-camel emaciated by [constant] journeyings, which have left it a remnant of what it was, and its hump and the parts round it have become lean.
23. And when her flesh has dropped away and her poor condition shows and her protective thongs have been cut to pieces after [long] exertions,
24. She [still] has a briskness when wearing her bridle, as though she were a rosy [cloud], whose mass has moved off in the evening with the south wind,
25. Or a pregnant wild-ass impregnated by a male with a white belly, whose appearance has been altered by the jostling, kicking and biting of [other] males.
26. Much bitten, he has gone up with her to the elevated land of the hills, her refractoriness and capriciousness having given him doubts.
27. In the rugged ground of al-Thalabūt he rises above [the hills] to the desert in the high places, where the waymarks are a source of fear.
28. Then when they passed the second Jumādā [there], getting their

moisture from their pasturing, and they did not drink for a long time,
29. They brought back their affair to a firm, definite [decision]; and the success of a decision comes from doing something after proper consideration.
30. Wind-blown thorns stuck into the soft parts of their hooves, as the winds of the days of summer blew strongly in searing eddies.
31. They raced each other, [kicking up] a tall cloud of dust, the shadows of which rise high into the air, like the smoke of a fire that has been lit, whose embers are burning,
32. Fanned by the north wind, its flames fed by shoots of *'arfaj*, like the smoke of a fire, the humps [of the smoke] billowing and spreading.
33. He moved on and drove her in front of him, for it was his wont to do so whenever she turned away.
34. They plunged into the middle of a stretch of a stream and they made their way between a brimming [spring], the reeds round which were packed closely together,
35. And [a stretch] surrounded on all sides, in the middle of reed-beds, shaded from it by a trampled part and a standing part.
36. Is [my camel like] such an animal or a female oryx, whose calf has been killed by a beast of prey and which has found herself left behind by the rest of the herd — and the leading animal in the herd is its mainstay —
37. A snub-nosed animal that has lost its calf, and whose circling through the tracts of sand and whose lowing go on endlessly,
38. Because of a white calf that has been dragged through the dust — ash-coloured [wolves] have quarreled over its mangled corpse, ravenous beasts whose food cannot be withheld.
39. They chanced on a moment when she was off her guard and seized it — the arrows of Fate do not miss.
40. She spent the night with a downpour of continuous rain falling incessantly, shedding its water on soft, low-lying ground in an unceasing torrent.
41. She moved into the middle of the stems of a [bush that was] withering and was separated from other bushes by the creeping sand, where the hillocks tail off and their fine sand topples onwards.
42. [Rain] spreads continually over the line of her back on a night when clouds have covered the stars.
43. And she shines out gleaming in the face of the darkness, like the pearl of a sailor whose string has been drawn away.
44. Then when the darkness cleared away and she reached the dawn, she ventured out in the early morning, her hooves slipping on the wet ground.

45. She was distraught and went backwards and forwards in confusion at the pools of Ṣu'ā'id for seven [nights and their] twins, [seven] days that were complete.
46. Then when she despaired and a full udder lost its milk, an udder not exhausted by her suckling or her weaning,
47. She heard the rustle of a man from a place she could not see. It filled her with fear — for mankind is her malady.
48. Somewhat later she began to think that both ways of escape — the way behind her and the way in front of her — were [beset by] terror.
49. Then when the archers despaired of shooting her and let loose [their hunting dogs], their ears folded forward, well-trained, their bellies lean,
50. They caught up with her, and she turned [on them] with sharp-pointed [horns], both tip and shaft like a spear,
51. So that she might drive them away. For she was well aware that if she did not drive them away her fate and death were imminent.
52. Kasābi made a rush from among them and was [gored and] covered in blood; Sukhām [too] was left on the battle-field.
53. On such a camel, when the desert tracts dance at midday as they shimmer in the heat and the hills there clothe themselves in the cloaks of the mirage,
54. I accomplish what I long for, not missing the mark because of hesitation or for fear that a censurer will blame [me] for anything.
55. Did Nawār not know that I [both] firmly tie the knot of the bonds of friendship and decisively sever it?
56. Abandoning places if I do not like them and if [I feel that there] fate may attach itself to a certain soul.
57. No, you do not know how many a still, cool night whose amusement and companionship were pleasant
58. I have spent talking through the night, and how many a wine-seller's flag I have come to when it was hoisted — and its wine was expensive.
59. I pay a high price for my wine, all of which comes in a dusty [wine-skin] or a jar sealed with pitch that has been broached and its seal broken,
60. Together with a morning drink of pure wine, and with a singing-girl drawing her fingers over a lute, plucked sonorously by her thumb.
61. I hastened to be before the cock to [quench] my need for it before dawn, so that I might drink of it again when those sleeping at dawn awoke.
62. Many a morning of wind and cold have I warded off, when it has dawned with its reins in the hand of the [cold] north wind

63. — I have defended my tribe on a swift mare that carried my arms and equipment. When I have gone out on her in the morning, her bridle has been my belt.
64. And I have ascended a vantage point on some fearsome place, the dusty [way] from which provides a difficult [path] down to the boundary marks of the enemy.
65. Then when [the sun] put her hand into a cover and the darkness [that followed] her closed over the weak spots in the mountain passes,
66. I came down to the plain; and there was my mare standing still like the trunk of a tall palm-tree [so] smooth [that]the gatherer of its dates cannot climb to the top of it.
67. I raised her to the speed at which ostriches trot or faster; and then when she was hot and her legs were moving swiftly,
68. Her saddle-cloth slipped, and her neck was drenched in sweat; and her girth was soaked with hot foam.
69. She tossed her head and strained at her bridle and moved swiftly forward like a sand-grouse going to water when the flock is travelling at full speed.
70. Many a time I think of a [royal abode], where strangers are many, an unfamiliar place, where gifts are to be hoped for and blame feared,
71. Tough men who threaten one another with rancour, as though they were the *jinn* of the desert, their feet firmly planted,
72. I gave the lie to the false claims of my opponents there and established the the truth one day, and the notables could not glory over me.
73. Many is the camel set aside for slaughter by *maysir* players to whose death I have summoned [people to come and receive some of its meat] through *maysir* arrows, the marks on which are so much like one another,
74. With them I invite [people to feast on] a barren camel or one that has had calves, whose flesh is given freely to dependants of every kind.
75. The guest and the non-tribesman staying permanently with us [feel] as though they have descended to Tabāla, the bottoms of whose valleys are [so] fertile.
76. Every poverty-stricken woman repairs to our tents, [starving] like the camel tethered to die, her clothes tattered and shrunken.
77. When the winds blow from opposite directions, [my tribesmen] pile up troughs of food, spread out, into which orphans wade.
78. When various groups meet together, there is always one of us who shuts the door on disaster and is energetic in dealing with it.

79. Both sharing out, giving the tribe its entitlement, and curtailing claims [or] abolishing them
80. By his own virtue — a man of honour, giving help towards generosity, bountiful, attaining and garnering desirable things.
81. —A tribe whose forefathers have delineated a pattern of behaviour; and every people has its pattern of behaviour and its ideal.
82. When they are alarmed at the approach of the enemy, they are to be found wearing their helmets and carrying their spears, and with their coats of mail flashing.
83. They do not rust, nor are their deeds ineffectual, since their hearts do not lean from the true with irrational desire.
84. They have built for us a house whose roof elevation is high, and the old and the young of the tribe have ascended to it.
85. Be content with what the sovereign has allotted, for characteristics have been allotted among us by one who knows them well.
86. When faithfulness was allotted among a tribe, the one who shared it out gave us in full the biggest share.
87. They are the ones who strive when the tribe is stricken with difficulties. They are its horsemen and they are its arbiters.
88. They are givers of bounty to the stranger dwelling among them and to widows when their year [of mourning] has elapsed.
89. They [form the nucleus of] the [real] tribe and are too powerful for the envious ones to make them late or for the ignoble ones to join with the enemy in rebuking them.

Appendix B: Arabic Texts

معلقــة امــرؤ القيــس

قفــا نبك من ذكرى حبـيب ومــنزل ... بسقط اللوى بين الدخــول فحومــل

فتوضِحَ فالمقــراة لم يعف رسمـــها ... لما نسجــتها من جنوب وشمـــأل

تــرى بعــرَ الأرام في عرصـــاتها ... وقيعانـــها كأنــه حــبُّ الفلفـــل

كـــأني غــداة البين يوم تحـــملوا ... لدى سمرات الحـــي ناقف حنظـــل

وقوفاً بها صحـــبي عليَّ مطيَّـــهم ... يقــولون لا تهلك أسـىً وتجمَّـــل

وإنَّ شفائـــي عـــبرة مُهراقـــة ... فهل عند رسـم دارس من مُعـــوَّل

كدأبك مــن أم الحويـــرث قبلـــها ... وجارتـــها أم الربـــاب بمأســـل

إذا قامـــتا تضـــوَّعَ المسكُ منـــهما ... نسيمَ الصبـــا جاءت بريَّـــا القرنفل

ففاضت دمــوع العين منــي صبابــة ... على النحر حتى بلَّ دمعيَ محمـــلي

ألا رُبَّ يــوم لك منــهنَّ صـــالح ... ولا سيَّمــا يـــوم بــدارةِ جُلجـــل

ويوم عقرتُ للعـــــذارى مطيَّــتي ... فيــا عجبا من رحـــلها المتحمِّــل

فظلَّ العــذارى يرتمين بلحـــمهـــا ... وشحــم كهدَّاب الدمقــس المُفتـــَّل

ويوم دخلتُ الخِدرَ خِدرَ عُنـــيزة ... فقالــت لك الويلاتُ إنكَ مُرجِـلِـي

تقولُ وقد مال الغبيطُ بــنا مـــعاً ... عقرت بعيري يا امرأ القيس فانــزل

فقلتُ لها ســـيري وأرخي زمامَــه ... ولا تبعدينـــي من جَناكِ المُعـــلَّل

فمثلك حُبــلى قد طرقت ومثرضـــع ... فألهيتها عن ذي تـــمائم مُحـــول

إذا ما بكـــى من خلفها انصرفـــت له ... بشِــق وتحـــــتي شِقُّها لم يُحَوَّل

ويومـــاً على ظهر الكثيبِ تعـــذَّرت ... عليَّ وآلـــت حلفـــة لـــم تحلَّـــل

أفاطِمُ مهــلاً بعضَ هـــــذا التدلُّـل ... وإن كنتِ قد أزمعتِ صُرمي فأجمِـل

وإن تكُ قد ساءتـــكِ مني خليـــقة ... فسُلِّـــي ثيابـــــي من ثيابكِ تنســل

أغـــــركِ مني أن حـــبكِ قاتـــلي ... وأنكِ مهـــما تأمري القلبَ يفـــعل

ومـــا ذرفتْ عيناكِ إلا لتضربـــي ... بسهميكِ في أعشـــار قلبٍ مقـــتَّل

وبيضـــةِ خِدر لا يُرامُ خِباؤهـــا ... تمتعت من لـــهو بها غيرَ مُعـــجَّل

تجـــاوزتُ أحراساً إليها ومعشـــراً ... عليَّ حِراصـــاً لو يُشرُّون مقـــتلي

إذا الثريـــا في السماء تعرَّضـــت ... تعرُّضَ أثـــناء الوشاح المُفضـــَّل

فجئـــتُ وقد نضـــتْ لنوم ثيابـــها ... لدى الستر إلا لبـسَة المُتفـــضَّل

فقالـــت يمـــينُ الله ما لك حيـــلة ... ومـــا إن أرى عنكَ الغواية تنجلـي

فقمتُ بها أمشي تجُرُّ وراءنا ... على إثرنا أذيالَ مِرطٍ مُرحَّلِ

فلما أجزنا ساحةَ الحيِّ وانتحى ... بنا بطنُ خبتٍ ذي قِفافٍ عقنقلِ

هصرتُ بفودي راسها فتمايلت ... عليَّ هضيمَ الكشح ريَّا المُخلخل

مُهفهفة بيضاءُ غيرُ مُفاضةٍ ... ترائبُها مصقولة كالسجنجَل

تصُدُّ وتبدي عن أسيلٍ وتتقي ... بناظرة من وحشٍ وجرةَ مُطفِل

وجيدٍ كجيدِ الرئم ليسَ بفاحشٍ ... إذا هيَ نصَّتهُ ولا بمُعطَّل

وفرع يزينُ المتنَ أسودَ فاحم ... أثيثٍ كقنو النخلةِ المتعثكِل

غدائرُهُ مُستشزراتٌ إلى العُلى ... تَضِلُّ العقاصُ في مُثنَّى ومُرسَل

وكشحٍ لطيفٍ كالجديل مُخصَّرٍ ... وساقٍ كأنبوبِ السقيِّ المُذلَّل

ويُضحي فتيتُ المسك فوق فراشها ... نؤومَ الضحى لم تنتطق عن تفضُّل

وتعطو برَخصٍ غير شثنٍ كأنه ... أساريعُ ظبيٍ أو مساويكُ إسحِل

تُضيءُ الظلامَ بالعشاء كأنها ... منارةُ مُمسى راهبٍ مُتبتِّل

إلى مثلها يرنو الحليمُ صبابةً ... إذا ما اسبكرَّتْ بين دِرعٍ ومِجوَل

كبكر المُقاناة البياضَ بصُفرة ... غذاها نميرُ الماء غيرَ مُحلَّل

تسلَّتْ عماياتُ الرجال عن الصبا ... وليسَ فؤادي عن هواها بمُنسَل

ألا رُبَّ خصمٍ فيكِ ألوى رددتُهُ ... نصيحٍ على تعذالهِ غيرِ مُؤتَل

وليلٍ كموج البحر أرخى سُدُولَهُ ... عليَّ بأنواع الهموم ليبتلي

فقلتُ له لما تمطَّى بصُلبِهِ ... وأردفَ أعجازاً ونَاءَ بكلكل

ألا أيها الليل الطويل ألا انجلي ... بصبح وما الإصباحُ فيكَ بأمثل

فيا لكَ من ليلٍ كأنَّ نجومَهُ ... بكل مُغارِ الفتل شُدَّتْ بيذبُل

كأن الثريا عُلِّقتْ في مَصامِها ... بأمراس كتَّانٍ إلى صُمِّ جَندل

وقربة أقوام جعلتُ عِصامَها ... على كاهلٍ منِّي ذلولٍ مُرحَّل

ووادٍ كجوف العيرِ قفرٍ قطعتُهُ ... به الذئبُ يعوي كالخليعِ المُعيَّل

فقلتُ لهُ لما عوى إنَّ شأننا ... قليلُ الغنى إن كنتَ لمَّا تُموَّل

كلانا إذا ما نال شيئاً أفاتَهُ ... ومن يحترث حرثي وحرثكَ يُهزَل

وقدْ أغتدي والطيرُ في وكناتِها ... بمنجردٍ قيدِ الأوابدِ هيكل

مِكَرٍّ مِفرٍّ مُقبلٍ مُدبرٍ معاً ... كجلمودِ صخرٍ حطهُ السيلُ من عَل

كميتٍ يُزلُّ اللبدَ عن حالِ متنِهِ ... كما زلَّتِ الصفواءُ بالمُتنزل

على الذبل جيَّاش كأن اهتزامَـــــهُ ... إذا جاشَ فـــيه حميُه غليُ مِرجَـل

مِسحٌّ إذا ما السابحاتِ على الونـــا ... أثرنَ الغبارَ بالكـــــديدِ المُركـَّـل

يزلُّ الغلامُ الخـــف عن صهواتِـــهِ ... ويُلوي بأثوابِ العنـــيف المُثقَّـل

درير كخـــــذروفِ الوليدِ أمـرَّهُ ... تتابُـعُ كفَّـيهِ بخيـــــطٍ مُوصَّـل

له أيطلا ظبـــي وساقـــا نعامـة ... وإرخاءُ سِرحـــــان وتقريبُ تتفـل

ضليـعٌ إذا استدبرتهُ سد فرجَـــهُ ... بضافٍ فويقَ الأرض ليس بأعـــزل

كأن سراته لدى البيت قائـــــماً ... مداكُ عـــروس أو صلابَة حنظـل

كأن دمـــاءَ الهاديـــات بنحـرهِ ... عُصارة حِنَّـاءٍ بشـــــيبٍ مُرَجَّـل

فعنَّ لنا سِـربٌ كـــــأن نعاجـهُ ... عذارى دوار في مُـــــــاء مُذيَّـل

فأدبرنَ كالجـزع المفصَّـل بيـــنهُ ... بجيدِ مُعمٍّ في العشـــــــة مُخـوَل

فألحقـــــنا بالهاديـات ودونـــه ... جواحـــــها في صَرَّةٍ لـم تزيَّـل

فعـــادى عداءً بين ثور ونعـــجة ... دِراكـــــاً ولم يُنضَحْ بماءٍ فيُغسَـل

فظلَّ طهاةُ اللحم من بين مُنضِـــج ... صفيفَ شـــاءٍ أو قديرٍ مُـعجَّـــل

ورُحنا يكـادُ الطرفُ يقصُرُ دونَـه ... متى ما ترقَّ العينُ فـــيهِ تسهَّـل

فباتَ عليـــهِ سرجُـهُ ولجامُـهُ ... وباتَ بعيني قائمـاً غـــيرَ مُرسَـل

أصاح ترى برقاً أريكَ وميضـــهُ ... كلمـــع اليـــدين في حَيِيٍّ مُكلَّـل

يُضيءُ سناهُ أو مصابيح راهـــبٍ ... أهانَ السليـطَ بالذُّبَـــال المُفتـَّـل

قعدتُ له وصُحبتي بين ضـــارج ... وبـــن العُذيبِ بُعدَ مـــا مُتأمَّـل

عـلا قطناً بالشيم أيـــمنُ صويـهِ ... وأيســـُهُ عـلى الستـار فيذبُـل

فأضحـى يسُـحُّ الماءَ حولَ كُتيـفةٍ ... يكبُّ على الأذقـــان دوحَ الكنهبُـل

ومـــرٌّ على القنـان من نفيانِـهِ ... فأنزلَ منه العُصمَ مـــن كل مـنزل

وتيمـاءَ لم يترك بها جِذعَ نخـــلةٍ ... ولا أجُـــاً إلا مَشِيداً بجنـــدل

كأنَّ ثبيراً في عـــرانين وبـــلِهِ ... كبيرُ أناس فـــ بجـادٍ مُـزمَّـل

كأنَّ ذُرى رأس المُجيمِر غـــدوةً ... مـــن السيل والأغثاء فلكةُ مِغـزَل

وألقـى بصـحراء الغبيطِ بَعاعَـهُ ... نزولَ اليماني ذي العِيـابِ المُجمَّـل

كأنَّ مكـاكيَّ الجِـــاء غديَّـةً ... صُبحنَ سُـلافـاً من رحيق مُفلفـل

معلقــة طرفـــة بن العبـــد

لخـــولةَ أطـــلالٌ ببُرقةِ ثهمـــد ... تلوحُ كباقي الوشم في ظاهـر اليـدِ

وقوفـاً بها صحبـي عليَّ مطيَّـــهم ... يقولـون: لاتهـــلك أسـىً وتجلَّـدِ

كأنَّ حـــدوج المالكـيةِ غـــدوةً ... خلايـــا سفينٍ بالنواصـف من دَدِ

عدوليةٌ أو مـن سفين ابن يامـــنٍ ... يجورُ بها المـلاَّحُ طوراً ويهتـــدي

يشق حـــبابَ الماء حيزومـها بهـا ... كـــما قسم التُّـــربَ المفايل باليـدِ

وفي الحي أحوى ينفضُ المـردَ شادنٌ ... مُظاهـرُ سمطـــي لؤلؤٍ وزبرجـدِ

خذولٌ تـُراعـي ربربـــاً بخميـلةٍ ... تناولَ أطـرافَ البريـر وترتـــدي

وتبسِـمُ عن ألمـيكـــانَ مُنـــوَّراً ... تخللَّ حُـرَّ الرملِ دعـص له ندي

سقـتهُ إيـــاة الشمـــس إلاَّ لثاثـةَ ... أسـفَّ ولـــم تكـدم عليـه بإثمـد

ووجـهٌ كأنَّ الشمس حلَّـت رداءهـا ... عليـه، نقـيُّ اللـون لـــم يتخـدَّدِ

وإنـي لأمضي الهم، عند احتضـاره ... بعوجـاء مـرقال تروحُ وتغـــتدي

أمـــونٌ كألـواح الأران نصأتـُـها ... علـــى لاحبٍ كأنـه ظهرُ بُرجُـدِ

جماليـةٍ وجنـاءَ تـــردي كأنهـا ... سفنجـــة تبـــري لأزعـرَ أربَـدِ

تـُباري عِتاقـاً ناجـــياتٍ، وأتبعت ... وظيـــفاً وظيفاً فوق مَـورٍ مُعبَّـدِ

تربَّعتِ القفين في الشـــول، ترتعـي ... حدائـــقَ مولـــي الأسـرَّةِ أغيَـدِ

تريـعُ إلى صوت المُهيب، وتتقـــي ... بذي خـُـصلٍ، روعات أكلـفَ مُلبدِ

كـــأنَّ جناحيْ مَضرحـــيٍّ تكنفـا ... حفافيه شـُـكَّا في العسيب بمِسـرَدِ

فطـــوراً به خلف الزميل، وتـــارةً ... علـــى حَشفٍ كالشنِّ ذاوٍ مُجـــدَّدِ

لـها فخذان أكمِـل النحضُ فيـــهما ... كأنـــهما بابـــا مُنيفٍ مُمـــرَّدِ

وطـيٌّ مَحـالٍ كالحنـيِّ خلوفـُـهُ ... وأجرنـــةٌ لـزَّت بـــدأيٍ مُنضَّـد

كـــأنَّ كِنـــاسيْ ضالـةٍ يُكنفانِـها ... وأطـرَ قِسيٍّ تحـــت صُلبٍ مُؤيَّـد

لـــها مرفـــقان أفتـلان كأنـــها ... تمُـــرُّ بسلـــميْ دالـــجٍ مُتشـدِّدِ

كقنطـــرةِ الرومـيِّ أقسَـمَ ربُّـــها ... لتكتنـفنْ حـتى تـُشادَ بقرمـــــدِ

صُهابيـةُ العُثـنون مُوجَـدةُ القـرَا ... بعيدةُ وخـــدِ الرجـل موَّارةُ اليَـدِ

أمـرَّتْ يداها فتلَ شـزرٍ وأجنحـتْ ... لـها عضـداها في سقيـفٍ مُسنَّـدِ

جنوحٌ دِفـاقٌ عنـــدلٌ ثـم أفرعـت ... لـها كتفاهـــا في مُعـالىً مُصعَّـدِ

كـــأنَّ عُلـوبَ النسع في دابـاتـها ... مواردُ من خلقـــاءَ في ظهر قـردَدِ

تلاقــــيَ، وأحيـــــانا تبـــينُ كأنـــها ... بنائـــقُ غـــرٍّ في قميـــص ٍ مُـــقـــدَّدِ

وأتلـــــعُ نهـــاضٌ إذا صعَّـــــدتْ بـــه ... كســـكّان بُوصيٍّ بدجـــــلةَ مُصـــعِدِ

وجمجمةٌ مثـــــلُ العَـــــلاةِ كأنـــــما ... وعى المُلتـــقى منها إلى حرفِ مِبردِ

وخـــدٌّ كقرطـــاس الشـــآمي ومِشـــفرٌ ... كسِبتِ اليمانـــي، قـــدُّهُ لـــم يُجـــرَّدِ

وعيـــنان كالمـــــاويتين استكنـــتا ... بكهفي حجاجيْ صخرةٍ قلتِ مـــــوردِ

طحوران عوّارَ القـــــذى، فتراهمـــــا ... كمكـــــحولتي مذعـــورةٍ أمِّ فرقـــــدِ

وصادقتا سمـــعَ التوجُّـــس للسُّـــــرى ... لهجـــس خفـــيٍّ أولصـــوت مُنـــدَّدِ

مُولتـــان تعـــــرفُ العِتـــــقَ فيهـــما ... كسامعـــتي شاةٍ بحومـــــل مُفـــــردِ

وأروعُ نبَّـــاضٌ أحـــــــدُّ مُلمـــــلمٌ ... كمِرادةِ صخرٍ في صفيـــحٍ مُصمَّـــد

وأعلمُ مخروتٌ من الأنـــفِ مـــــارنٌ ... عتيقٌ متـــى ترجُمْ به الأرض تـــزدد

وإن شئتُ لم ترقـــلْ وإن شئتُ أرقلتْ ... مخافـــة ملويٍّ من القـــدِّ مُحصَـــــد

وإن شئتُ سامي واسِط الكور رأســـها ... وعامت بضبعيها نجـــاءَ الحفيـــــدد

على مثلـــها أمضي إذا قال صاحبـــي: ... ألا ليتنـــــي أفديـــــكَ منها وأفتـــدي

وجاشـــــت إليه النفسُ خوفاً، وخالـــهُ ... مُصابـــاً ولو أمسي على غير مَرصدِ

إذا القومُ قالوا مَن فتىً؟خِلتُ أننـــــــي ... عُنيـــــتُ فلـــم أكســـــلْ ولم أتبلَّـــدِ

أحلـــتُ عليها بالقطـــــيع فأجذمـــــتْ ... وقـــد خـــبَّ آلُ الأمعز المتوقِّـــــد

فـــــذالت كما ذالت وليدةُ مجلـــــسٍ ... تـــُـــرى ربِّـــــها أذيال سحلٍ مُمـــدَّد

ولســـــتُ بحـــــــلاّل التلاع مخافـــةً ... ولكن مـــــتى يسترفـــدِ القومُ أرفـــدِ

فـــــإن تبغني في حلقةِ القوم تلقنـــــي ... وإن تقتنصني في الحوانيت تصطـــدِ

مـــتى تأتني أصبـــــحكَ كأساً رويَّـــةً ... وإن كنتَ عنها ذا غنىً فاغـــنَ وازدَدِ

وإن يلتقِ الحيُّ الجميعُ تـــُـــلاقنـــــي ... إلى ذِروةِ البيتِ الرفيـــع المُـــصمَّـــد

ندامـــــايَ بيضٌ كالنجوم، وقينـــــةٌ ... تـــروحُ عليـــنابين بُـــــردٍ ومجســـدِ

رحيبٌ قِطـــــابُ الجيب منـــها، رقيقةٌ ... بجـــسٌّ الندامـــى، بضَّـــة المُتجـــرَّدِ

إذا نحـــــن قلنا:أسمعينا انبرت لـــــها ... على رسلها مطروقةً لـــــم تشـــــدَّدِ

إذارجعت في صوتها خِلتَ صوتـــــها ... تجاوبَ أظـــآرٍ على ربـــــعٍ ردي

ومـــــازال تشرابي الخمورَ، ولذتـــــي ... وبيعي وإنفاقـــي طريفـــي ومُتلـــدي

إلى أن تحامتنـــي العشـــــيرة كلـــــها ... وأفـــردتُ إفرادَ البعـــــير المُعبَّـــدِ

رأيتُ بني غـــــبراءَ لا ينكـــــرونني ... ولا أهلُ هذاكَ الطـــّـــرافِ المُمـــــدَّدِ

ألا أيُّـهذا اللائمي أحضرَ الوغـــى، وأن أشهدَ اللذّاتِ هل أنت مُخلـــدي؟

فـــإن كنتَ لا تستطيعُ دفعَ منيَّـــتي فدعـــني أبادرها بما ملكـت يـدي

ولولا ثلاثٌ هُنَّ من عيشـةِ الفـــتى وجدّكَ لم أحفِـل متى قامَ عُـوَّدي

فمنـــــهنَّ سبقي العاذلاتِ بشربـــةٍ كُـــميتٍ متى ما تـُعلَ بالمـاء تزبدِ

وكـرّي، إذا نادى المُضافُ محنَّبـــاً كسيدِ الغـضا، نبَّهتـهُ، المتـــورِّدِ

وتقصيرُ يوم الدجن والدجنُ مُعجِـــبٌ ببهكـــنةٍ تحت الطـرافِ المُعمَّـــدِ

كـــأنَّ البُريـــنَ والدماليجَ عُلِّقـــت على عُشر، أو خِـروعٍ لم يُخضَّـدِ

كريـــمٌ يُروّي نفـــسه في حياتـــه ستعلمُ، إن مُتنا غداً، أيُّـنا الصـدي؟

أرى قـــبرَ نحّـــامٍ بخيل بمالِـهِ كقبر غويٍّ في البطالـــةِ مُفسِـــدِ

تـرى جُثوتين من تـرابٍ عليهـــما صفائحُ صُـمٌّ من صفيحٍ مُنضَّـــدِ

أرى الموتَ يعتامُ الكِـرامَ ويصطـفي عقيـلة مال الفاحـش المُـتشـــدِّدِ

أرى العيـــشَ كنزاً ناقصاً كل ليـــلةٍ ومـــا تنقص الأيامُ والدهـرُ ينفـــدِ

لعمركَ إن الموتَ ما أخطـأ الفـــتى لكالطـول المُـرخى وثنـياهُ باليـدِ

فما لي أراني وابن عـــمي مالـــكاً متى أدنُ منهُ ينأ عـــني ويبعُـــدِ؟

يلـومُ وما أدري عـــلامَ يلومُـــني كما لامـني في الحيِّ قرطُ بنُ مَعبـدِ

وأياســـني من كل خـــيرٍ طلبتـهُ كأنَّـا وضعناهُ إلى رمـسٍ مُـلـحَدِ

علـى غير ذنبٍ قلتهُ، غـــيرَ أنـني نشـدتُ فلم أغفِلْ حَمـولةَ مَعبَـــدِ

وقـرَّبْتُ بالقـربى، وجَـدُّكَ إننـــي مـتى يكُ أمـــرٌ للنكيـثةِ أشهَـــدِ

وإن أدعَ للجُلّـــي أكنْ مـن حُماتـها وإن يأتِـــكَ الأعداءُ بالجهدِ أجهـــدِ

وإن يقذِفـوا بالقذع عِرضَكَ أسقِـــهم بكأس حِـياض الموتِ قبلَ التهـــدُّدِ

بـــلا حدَثٍ أحدثتـُـهُ، وكمُحـــدِثٍ هِجائـي وقذفي بالشكـاةِ ومُطـرَدي

فلـــو كـان مولايَ امرأً هو غـيرَهُ لفـرِّجَ كربـي أو لأنظرَني غـــدي

ولكـــنَّ مولايَ امرؤٌ هو خانقـــيْ على الشكـــر والتسآلِ أو أنا مُفتـدِ

وظلـمُ ذوي القربـى أشدُّ مَضاضـةً على المـرء من وقع الحُسـام المُهنَّد

فذرنـي وخُـلقي، إنني لكَ شاكـــرٌ ولو حلَّ بيتي نائـــياً عند ضرغـدِ

فلـو شاءَ ربي كنتُ قيسَ بن خالـــدٍ ولـو شاءَ ربي كنتُ عمرو بن مرثدِ

فأصبحـــتُ ذا مالٍ كثيرٍ، وزارنـي بنـونَ كـرامٌ سـادةٌ لمُسـوَّدِ

أنا الرجلُ الضربُ الـــذي تعرفونـهُ خشاشٌ كـرأس الحيَّـةِ المُتوقـِّـدِ

فآليـــتُ لا ينفـكُ كشحـي بطانـةً ... لعضـبٍ رقيـقِ الشفرتـين مُهنَّـدِ

حسامٍ، إذا ما قمـتُ مُنتصـراً بـه ... كفى العودَ منـه البدءُ، ليس بمِعضـدِ

أخـي ثِقـةٍ لا ينثنـي عن ضريبـةٍ ... إذا قيلَ : مهلاً! قال حاجزُهُ: قـدي

إذا ابتدرَ القـومُ السـلاحَ وجدتنـي ... منيعـاً، إذا بلَّـتْ بقائِمِـهِ يـدي

وبركٍ هُجودٍ قد أثـارتْ مخافتَـي ... بواديـها، أمشـي بعضبٍ مُجـرَّدِ

فمرَّتْ كـهاةٌ ذاتُ خيفٍ جُـلالةً ... عقيلةُ شيـخٍ كالوبيـل يلنـددِ

يقولُ، وقد تـرَّ الوظيفُ وساقـها : ... ألستَ ترى أن قـد أتيتَ بمُـؤيـدِ

وقـالَ: ألا مـاذا ترونَ بشـاربٍ ... شديـدٍ علـينا بغيُـهُ، مُتعمِّـدِ

وقـالَ : ذروهُ إنـما نفعُـها له ... وإلاَّ تكفـُّوا قاصـيَ البَركِ يـزدَدِ

فظلَّ الإمـاءُ يمتللـنَ حُـوارَها ... ويُسعـى علينا بالسديف المُسرهـدِ

فإن مِتُّ فانعيـني بما أنـا أهلهُ ... وشقِّـي عليَّ الجيبَ يا ابنةَ مَعبَـدِ

ولا تجعليني كامرئٍ لـيس همُّـهُ ... كهمِّـي ولا يُغنـي غنَـائي ومشهدي

بطيءٍ عن الجُلَّى، سريعٍ إلى الخَـنى ... ذلولٌ بإجمـاعِ الرجـال مُلهَّـدِ

فلو كنتُ وغلاً في الرجال لضرَّنـي ... عداوةُ ذي الأصحـابِ والمُـتوحِّـدِ

ولكن نفى عني الرجـالَ جرَاءتـي ... عليهم وإقدامي وصِدقي ومَحتـدي

لعمـرُكَ، مـا امرئٍ عليَّ بغمَّـةٍ ... نـهاري، ولا ليلي عليَّ بسرمـدِ

ويـوم حبستُ النفسَ عند عِراكـه ... حفاظـاً على عوراتهِ والتهـدُّدِ

على موطنٍ يخشى الفتى عندهُ الـردى ... متـى تعترك فيه الفرائص تـُرعَدِ

وأصفـرَ مضبوحٍ نظرتُ حـوارهُ ... على النار واستودعتهُ كفَّ مُجمَّـد

ستـُبدي لك الأيامُ ما كنتَ جاهـلاً ... ويـأتيك بالأخبـار من لم تـزوِّدِ

ويأتـيكَ بالأخبار من لم تبعْ لـهُ ... بتاتاً، ولم تضربْ له وقتَ موعـدِ

معلقــة لبيـــد

عفتِ الديــارُ محلُّـــها ومُقامُـــــها ... بمــنىً تأبَّــدَ غولُهــا فرجامُـــــها

فمدافــعُ الريَّـــان عُرِّى رسمُـــــها ... خلقــاً كما ضمِنَ الوحيُّ سِلامُـــها

دِمَنٌ تجرَّمَ بــعد عهــدِ أنيســـــها ... حِجــجٌ خلونَ حلالــها وحرامـــها

رُزقتْ مرابيعَ النجـــوم وصابَـــها ... ودقُ الرواعــد جودُهــا فرهامـــها

من كل ســاريةٍ وغـــــادٍ مُدجـــنٍ ... وعشيَّــة مُتجـــاوبٍ إرزامـــــها

فعـــلا فــروع الأيهقان وأطفـــلتْ ... بالجهلتين ضِباؤهـــــا ونَعَامـــها

والعينُ ساكنــــةٌ عــلى أطلائـــها ... عُوذاً تأجَّـــلُ بالفضــاء يهامـــها

وجَــلاَ السيــولُ عن الطلول كأنــها ... زُبُرٌ تــُجــِدُّ متونَـــها أقلامـــها

أو رجــعُ واشِمــةٍ أسِفَّ نؤورهـــا ... كِفــفاً تعــرَّضَ فوقهُنَّ وشامـــها

فوقفتُ أسألـــها وكــيف سؤالـــنا ... صُمَّــاً خـــوالدَ ما يبينُ كلامـــها

عريتْ وكان بــها الجميع فأبكـــروا ... منها وغودِرَ نؤيــها وثُـــمامُـــها

شاقتكَ ظعـــنُ الحيِّ يومَ تحمَّـــلوا ... فتكنَّــسوا قطنــاً تصِــرُّ خيامـــها

من كل محفوفٍ يُظِـــلُّ عِصيِّـــهُ ... زوجٌ عليـــه كِلَّـــةٌ وقِرامـــها

زجُـــلاً كأنَّ نعــاجَ توضِحَ فوقــها ... وظِبــاءَ وجرَةَ عُطَّـــفاً أرامـــها

حُفِزتْ وزايلها الســـرابُ كأنـــها ... أجزاعُ بيشةَ أثـــلها ورضامُـــها

بل ما تذكَّـرُ من نــوارَ وقد نـــأتْ ... وتقطـــعت أسبابُــها ورمَامُـــها

مُـريَّةٌ حلَّـتْ بفيـدَ وجـــاورتْ ... أهــلَ الحجــاز فأيــنَ منكَ مَرامَــها

بمشــارق الجبلـــين أو بمحـــجَّـــر ... فتضمَّنتــها فـــــردَةٌ فرُخامُـــها

فصوائق إن أيمـــــنت فمظنَّـــــةٌ ... منــها وحافُ القهـــر أو طِلخامُــها

فاقطع لُبانَــة من تعرَّضَ وصـــــلهُ ... ولــخيرُ واصِلِ خــُلَّةٍ صرَّامـــها

واحبُ المُجامِلَ بالجزيل وصُرمُـــهُ ... باق إذا ضلـــعت وزاغ قِوامُـــها

بطليــح أسفــار تركـــنَ بقـــيةٍ ... منــها فأحنقَ صُلبُـــها وسِنامُـــها

فـــإذا تغالــى لحمُــها وتحسَّـرت ... وتقطعــت بعــدَ الكَــلال خِدامُـــها

فلــها هِــبابٌ في الزمـــام كأنـــها ... صهباءُ راح مــع الجنوبِ جَهــامُها

أو مُلمِـــعٌ وسقتْ لأحقــبَ لاحـــهُ ... طــردُ الفحول وضربُــها وكِدامُــها

يعلو بــها حـــدَبَ الإكــام مُسجَّــحاً ... قد رابــهُ عصيانُـــها ووحــامُــها

بأحـــــزَّةِ الثلبوت يـــربأ فوقــها ... قفرَ المراقِــبِ خوفُــهــا آرامُـــها

حتى إذا سلخا جُمادى سِتّةٍ ... جزءًا فطالَ صيامُهُ وصيامُها

رجعا بأمرهما إلى ذي مِرّةٍ ... حصِدٍ ونُجُحُ صريمةٍ إبرامُا

فرمى دوابرَها السُّفا وتهيَّجتْ ... ريحُ المصايفِ سومُها وسهامُها

فتنازعا سبِطاً يطير ظلالُهُ ... كدخان مُشعلةٍ يُشبُّ ضِرامُها

مشمولةٍ غلِثتْ بنابتِ عرفجٍ ... كدخان نارٍ ساطعٍ أسنامُها

فمضى وقدَّمها وكانت عادةً ... منهُ إذا هيَ عرَّدتْ إقدامُها

فتوسَّطا عُرضَ السريِّ وصدَّعا ... مسجورةً متجاوراً قُلاَّمُها

ومحققاً وسط اليراع يُظلُّه ... منها مُصرَّعُ غابةٍ وقيامُها

أفتلك أمْ وحشيةٌ مسبوعةٌ ... خذلت وهادية الصِوار قِوامُها

خنساءُ ضيَّعتِ الفريرَ فلم يرِمْ ... عُرضَ الشقائق طوفها وبُغامُها

لِمُعفَّرٍ قهدٍ تنازعَ شِلوَهُ ... غبسٌ كواسبُ ما يُمنُّ طعامُها

صادفنَ منها غِرةً فأصبْنَهُ ... إنَّ المنايا لا تطيشُ سهامُها

باتت وأسبَلَ واكفٌ من ديمةٍ ... يُروي الخمائلَ دائماً تسجامُها

تجتافُ أصْلَ قالصٍ مُتنبِّذٍ ... بعُجُوب أنقاءٍ يميلُ هيامُها

يعلو طريقةَ متنِها مُتواتِراً ... في ليلةٍ كفرَ النجومُ غَمامُها

وتضيءُ في وجه الظلام منيرةً ... كجُمانةِ البحريِّ سُلَّ نظامُها

حتى إذا انحسرَ الظلامُ وأسفرتْ ... بكرَتْ تزلُّ عن الثرى أزلامُها

علِهت تبلُّدُ في نِهاء صُعائدٍ ... سبعاً تؤاماً كاملاً أيامُها

حتى إذا يئِست وأسحق حالقٌ ... لم يُبلِهِ إرضاعُها وفِطامُها

وتسمَّعت رزَّ الأنيس فراعها ... عن ظهر غيبٍ والأنيسُ سقامُها

فغدت كِلا الفرجين تحسِبُ أنهُ ... مولى المخافة خلفُها وأمامُها

حتى إذا يئِسَ الرُماةُ وأرسلوا ... غضفاً دواجنَ قافلاً أعصامُها

فلحِقنَ واعتكرتْ لها مدريَّةً ... كالسمهريَّة حدُّها وتمامُها

لِتذودَهُنَّ وأيقنت إن لم تذُدْ ... أن قد أحمَّ مع الحُتوفِ حِمامُها

فتقصَّدت منها كسَابِ فضرَّجتْ ... بدمٍ وغودِرَ في المَكرِّ سُخامُها

فبتلكَ إذ رقصَ اللوامِعُ بالضحى ... واجتابَ أردية السراب إكامُها

أقضي اللبانة لا أفرِّطُ ريبةً ... أو أن يلومَ بحاجةٍ لوَّامُها

أو لم تكن تدري نَوارُ بأنني ... وصَّالُ عقدِ حبائلٍ جذَّامُها

تـــرّاكُ أمكـــنةٍ إذا لـــم أرضـــها ... أو يرتبـــط بعضَ النفـــوس حِمامُـــها

بل أنتِ لا تدريـــن كـــم من ليـــلةٍ ... طلـــقٍ لذيـــذٍ لهوهـــا ونِدامُـــها

قـــد بيتُ سامرَهـــا وغايـــةِ تاجـــرٍ ... وافيتُ إذ رُفِعـــت وعزَّ مُدامُـــها

أغـــلي السبـــاءَ بكل أدكنَ عاتـــق ... أو جونـــةٍ قدِحَـــت وفـــضَّ خِتامُـــها

بصبـــوح صافيـــةٍ وجـــذبِ كرينـــةٍ ... بموتَّـــرٍ تأتالـــــهُ إبهامُـــها

باكرتُ حاجتها الدجاجَ الدجاجَ بسُحرةٍ ... لأعـــلَّ منـــها حـــين هبَّ نيامُـــها

وغداة ريحٍ قد وزعـــــتُ وقـــرَّةٍ ... إذ أصبحت بيدِ الشمـــــال زمامُـــها

ولقـــد حميتُ الحيَّ تحمـــلُ شكَّـــتي ... فـــرُطٌ وشاحـــي إذ غدوتُ لجامُـــها

فعلـــوتُ مُرتقبـــاً علـــى مرهوبـــةٍ ... حرجٍ إلـــى أعلامـــهنَّ قتامُـــها

حـــتى إذا ألقـــت يـــداً في كافـــرٍ ... وأجـــنَّ عـــوراتِ الثغـــور ظلامُـــها

أسهلتُ وانتصبت كجـــذعِ مُنيفـــةٍ ... جـــرداءَ يحصَـــرُ دونـــها جرَّامُـــها

رقَّعتـــها طـــردَ النعـــامِ وفوقـــهُ ... حـــتى إذا سخنتْ وخفَّ عِظامُـــها

قلِقتْ رحالتُهـــا وأسبَـــلَ نحرُهـــا ... وابتلَّ من زبدِ الحميـــم حِـــزامُـــها

ترقـــى وتطعُنُ في العِـــنان وتنتحـــي ... وردَ الحمامةِ إذ أجَـــدَّ حمامُـــها

وكثـــيرةٍ غرَباؤهـــا مجهولـــةٍ ... تـــُرجى نوافلـــها ويُخـــشى ذامُـــها

غُلبٍ تشـــذَّرُ بالذحـــول كأنـــها ... جـــنُّ البديِّ رواسيـــاً أقدامُـــها

أنكرتُ باطلـــها وبُـــؤتُ بحقـــها ... يومـــاً ولم يفخـــر عليَّ كرامُـــها

وجَزور أيســـار دعـــوتُ لحتفِـــها ... بمغالـــقٍ مُتشابـــهٍ أجسامُـــها

أدعـــو بهنَّ لعاقـــرٍ أو مُـــطفِلٍ ... بُذلتْ لجـــيران الجميـــع لِحامُـــها

فالصـــيفُ والجـــارُ الجنيبُ كأنمـــا ... هبَطـــا تبالةَ مُخصبـــاً أهضامُـــها

تأوي إلى الأطـــنابِ كل رذيَّـــةٍ ... مثل البليَّـــة قالـــصٍ أهدامُـــها

ويُكللـــون إذا الريـــاحُ تناوحـــتْ ... خلـــجاً تمـــدُّ شوارعـــاً أيتامُـــها

أنـــا إذا التقتِ المجامِـــعُ لـــم يـــزلْ ... مـــنا لزازُ عظيمـــةٍ جشَّـــامُـــها

ومُقسِّـــمٌ يُعطي العشـــيرةَ حقَّـــها ... ومغذمِرٌ لحقوقهـــا هضَّـــامُـــها

فضـــلاً وذو كرم يُعينُ على النـــدى ... سَمـــحٌ كسُـــوبُ رغائِبٍ عنَّـــامها

من معشـــرٍ سنَّتْ لـــــهم آباؤهـــم ... ولكـــل قومٍ سُـــنَّـــةٌ وإمـــامُـــها

إن يفزعوا تـــلقَ المغافـــرُ عندهـــم ... والسنُّ يلمـــعُ كالكواكِـــبِ لامُـــها

لا يطبعون ولا يبـــورُ فعَـــالـــــهم ... إذ لا تميـــلُ معَ الهوى أحلامُـــها

فبـنوا لنـا بيـتاً رفيعـاً سمكـُـهُ ... فسمـا إليـه كهلُـها وغلامُـها

فاقنـعْ بما قسَمَ الملـيكُ فإنـَّما ... قسَـمَ الخلائِـقَ بينـنا علاَّمُـها

وإذا الأمانـة قـُسِّـمتْ في معشـرٍ ... أوفـى بأعظـم حظـِّـنا قسَّامُـها

فهمُ السُـعاةُ إذا العشيرة أفظِعَـتْ ... وهُـمُ فوارسُـها وهمْ حُكـَّـامُـها

وهُـمُ ربـيعٌ للمُجـاور فيهِـمُ ... والمُرمِـلات إذا تطـاولَ عامُـها

Appendix C: Arabic Metres

اوزان الشعر العربي

البيت شطران (مصراعان) : الصدر والعجز

والشطر اجزاء. يتطلع اليها الشعر حسب بحور الشعر الآتية نظمها صفي الدين الحلي :

البحر الطويل : طويلٌ لهُ دونَ البحورِ فضائلُ فَعُولُنْ مَفَاعِيلُنْ فَعُولُنْ مَفَاعِلُ

البحر المديد : لِمديد الشعْرِ عندي صفاتٌ فَاعِلَاتُنْ فَاعِلُنْ فَاعِلَاتُ

البحر البسيط : انَّ البسيطَ لديهِ يُبْسَطُ الأَمَلُ مُسْتَفْعِلُنْ فَاعِلُنْ مُسْتَفْعِلُنْ فَعِلُ

البحر الوافر : بحورُ الشِعْرِ وَافرها جميلُ مُفَاعَلَتُنْ مُفَاعَلَتُنْ فَعُولُ

البحر الكامل : كَمَلُ الجَمَالِ مِنَ البُحور الكَامِلُ مُتَفَاعِلُنْ مُتَفَاعِلُنْ مُتَفَاعِلُ

بحر الهزج : على الأهزاج تَسْهِيلُ مَفَاعِيلُنْ مَفَاعِيلُ

بحر الرجز : في أبحرِ الأرجازِ بَحْرٌ يَسهلُ مُسْتَفْعِلُنْ مُسْتَفْعِلُنْ مُسْتَفْعِلُ

بحر الرمل : رَمَلُ الأبحرِ تَرْوِيهِ الثِقاتُ فَاعِلَاتُنْ فَاعِلَاتُنْ فَاعِلَاتُ

بحر السريع : بحرٌ سريعٌ ما لهُ ساحِلُ مُسْتَفْعِلُنْ مُسْتَفْعِلُنْ فَاعِلُ

البحر المنسرح : مُنْسَرِحٌ فيهِ يُضرَبُ المَثَلُ مُسْتَفْعِلُنْ مَفْعُولَاتُ مُفْتَعِلُ

بحر الخفيف : يا خفيفاً خَفَّتْ بِهِ الحركاتُ فَاعِلَاتُنْ مُسْتَفْعِلُنْ فَاعِلَاتُ

بحر المضارع : تُعَدُّ المضارِعاتُ مَفَاعِيلُ فَاعِلَاتُ

بحر المقتضب : اقتضِبْ كما سألوا فَاعِلَاتُ مُفْتَعِلُ

بحر المجتث : ان جُثْتِ الحركاتُ مُسْتَفْعِلُنْ فَاعِلَاتُ

البحر المتقارب : عن المُتقاربِ قالَ الخليلُ فَعُولُنْ فَعُولُنْ فَعُولُنْ فَعُولُ

البحر المتدارك : حركاتُ المُحدَثِ تَنْتَقِلُ فَعِلُنْ فَعِلُنْ فَعِلُنْ فَعِلُ

Current classical Arabic metres and their most common variations

ṭawīl-1:	∪ — ⏑ / ∪ — — — / ∪ — ⏑ / ∪ — ∪ — / / ∪ — ∪ / ∪ — — — / ∪ — ⏑ / ∪ — — —
ṭawīl-2:	∪ — ⏑ / ∪ — — — / ∪ — ⏑ / ∪ — ∪ — / / ∪ — ⏑ / ∪ — — — / ∪ — ⏑ / ∪ — ∪ —
ṭawīl-3:	∪ — ⏑ / ∪ — — — / ∪ — ⏑ / ∪ — ∪ — / / ∪ — ⏑ / ∪ — — — / ∪ — ⏑ / ∪ — —
madīd-1:	⏑ ∪ — / — ⏑ ∪ — / ⏑ ∪ — — / / ⏑ ∪ — / — ⏑ ∪ — / — ∪ — —
madīd-3:	⏑ ∪ — / — ⏑ ∪ — / ∪ ∪ — / / ⏑ ∪ — / — — ∪ — / — ∪ —
madīd-5:	⏑ ∪ — / ⏑ — ∪ — / ∪ ∪ — / / ⏑ ∪ — / ⏑ — ∪ — / ∪ ∪ —
madīd-6:	⏑ ∪ — / ⏑ — ∪ — / ∪ ∪ — / / ⏑ ∪ — / ⏑ — ∪ — / — —
basīṭ-1:	⏑ — ∪ — / ⏑ ∪ — / — — ∪ — / ∪ ∪ — / / ⏑ — ∪ — / ⏑ ∪ — / — — ∪ — / ∪ ∪ —
basīṭ-2:	⏑ — ∪ — / ⏑ ∪ — / — — ∪ — / ∪ ∪ — / / ⏑ — ∪ — / ⏑ ∪ — / — — ∪ — / — —
basīṭ-6:	⏑ — ∪ — / ⏑ ∪ — / ∪ — — / / ⏑ — ∪ — / ⏑ ∪ — / ∪ — —
wāfir-1:	∪ — ⏑⏑ — / ∪ — ⏑⏑ — / ∪ — — / / ∪ — ⏑⏑ — / ∪ — ⏑⏑ — / ∪ — —
wāfir-2:	∪ — ⏑⏑ — / ∪ — ⏑⏑ — / / ∪ — ⏑⏑ — / ∪ — ∪∪ —
wāfir-3:	∪ — ⏑⏑ — / ∪ — ⏑⏑ — / / ∪ — ⏑⏑ — / ∪ — — —
kāmil-1:	⏑⏑ — ∪ — / ⏑⏑ — ∪ — / ⏑⏑ — ∪ — / / ⏑⏑ — ∪ — / ⏑⏑ — ∪ — / ⏑⏑ — ∪ —
kāmil-2:	⏑⏑ — ∪ — / ⏑⏑ — ∪ — / ⏑⏑ — ∪ — / / ⏑⏑ — ∪ — / ⏑⏑ — ∪ — / ⏑⏑ — —
kāmil-3:	⏑⏑ — ∪ — / ⏑⏑ — ∪ — / ⏑⏑ — ∪ — / / ⏑⏑ — ∪ — / ⏑⏑ — ∪ — / — —
kāmil-4:	⏑⏑ — ∪ — / ⏑⏑ — ∪ — / ⏑⏑ — / / ⏑⏑ — ∪ — / ⏑⏑ — ∪ — / ∪∪ —
kāmil-5:	⏑⏑ — ∪ — / ⏑⏑ — ∪ — / ∪∪ — / / ⏑⏑ — ∪ — / ⏑⏑ — ∪ — / — —
kāmil-6:	⏑⏑ — ∪ — / ⏑⏑ — ∪ — / / ⏑⏑ — ∪ — / ⏑⏑ — ∪ — / —
kāmil-8:	⏑⏑ — ∪ — / ⏑⏑ — ∪ — / / ⏑⏑ — ∪ — / ⏑⏑ — ∪ —
hazaj-1:	∪ — — ⏑ / ∪ — — ⏑ / / ∪ — — ⏑ / ∪ — — —
rajaz-1:	⏑ ⏑ ∪ — / ⏑ ⏑ ∪ — / ⏑ ⏑ ∪ — / / ⏑ ⏑ ∪ — / ⏑ ⏑ ∪ — / ⏑ ⏑ ∪ —
rajaz-2:	⏑ ⏑ ∪ — / ⏑ ⏑ ∪ — / ⏑ ⏑ ∪ — / / ⏑ ⏑ ∪ — / ⏑ ⏑ ∪ — / — — —
rajaz-3:	⏑ ⏑ ∪ — / ⏑ ⏑ ∪ — / / ⏑ ⏑ ∪ — / ⏑ ⏑ ∪ —
rajaz-4:	⏑ ⏑ ∪ — / ⏑ ⏑ ∪ — / ⏑ ⏑ ∪ —
rajaz-5:	⏑ ⏑ ∪ — / ⏑ ⏑ ∪ —
ramal-2:	⏑ ∪ — — / ⏑ ∪ — — / ⏑ ∪ — / / ⏑ ∪ — — / ⏑ ∪ — — / ⏑ ∪ =
ramal-3:	⏑ ∪ — — / ⏑ ∪ — — / ⏑ ∪ — / / ⏑ ∪ — — / ⏑ ∪ — — / ⏑ ∪ —
ramal-5:	⏑ ∪ — — / ⏑ ∪ — — / / ⏑ ∪ — — / ⏑ ∪ — —
sarī'-1:	⏑ ⏑ ∪ — / — ⏑ ∪ — / — ∪ — / / ⏑ ⏑ ∪ — / — ⏑ ∪ — / — ∪ =
sarī'-2:	⏑ ⏑ ∪ — / — ⏑ ∪ — / — ∪ — / / ⏑ ⏑ ∪ — / — ⏑ ∪ — / — ∪ —
sarī'-3:	⏑ ⏑ ∪ — / — ⏑ ∪ — / — ∪ — / / ⏑ ⏑ ∪ — / — ⏑ ∪ — / — —
sarī'-7:	⏑ ⏑ ∪ — / ⏑ ⏑ ∪ — / ⏑ — —
munsariḥ:	⏑ ⏑ ∪ — / — ⏑ — / ∪ — ∪ ∪ — / / ⏑ ⏑ ∪ — / — ⏑ — / ∪ — ∪ ∪ —
khafīf-1:	⏑ ∪ — — / ⏑ — ∪ — / ⏑ ∪ — — / / ⏑ ∪ — — / ⏑ — ∪ — / ⏑ ∪ — —
	[sometimes in either or in both hemistichs: ⏑ ∪ — — / ⏑ — ∪ — / — — —]
khafīf-4:	⏑ ∪ — — / ⏑ — ∪ — / / ⏑ ∪ — — / ⏑ — ∪ —
muqtaḍab:	— ∪ — / ∪ — ∪ ∪ — / / — ∪ — / ∪ — ∪ ∪ —
mujtathth:	⏑ — ∪ — / ⏑ ∪ — — / / ⏑ — ∪ — / ⏑ ∪ — —
	[sometimes in either or in both hemistichs: ⏑ — ∪ — / — — —]
mutaqārib-1:	∪ — ⏑ / ∪ — ⏑ / ∪ — — / ∪ — (⏑) / / ∪ — ⏑ / ∪ — ⏑ / ∪ — — / ∪ — —
mutaqārib-2:	∪ — ⏑ / ∪ — ⏑ / ∪ — — / ∪ — (⏑) / / ∪ — ⏑ / ∪ — ⏑ / ∪ — — / ∪ =
mutaqārib-3:	∪ — ⏑ / ∪ — ⏑ / ∪ — — / ∪ — (⏑) / / ∪ — ⏑ / ∪ — ⏑ / ∪ — — / ∪ —
mutadārik:	⏑⏑ — / ⏑⏑ — / ⏑⏑ — / ⏑⏑ — / / ⏑⏑ — / ⏑⏑ — / ⏑⏑ — / ⏑⏑ —

Key:

∪ short syllable	⏑⏑ either one long or two short syllables
— long syllable	(⏑) either one syllable or no syllable at all
⏑ either long or short syllable	/ foot division
= overlong syllable	/ / hemistich division.

Notes:

1. Traditionally the division between the first and second feet in *madīd* comes after the fourth syllable instead of after the third syllable as given above; in *munsariḥ* and *muqtaḍab* all feet have four syllables in traditional scansion.
2. Sequences of three short syllables do not normally occur in *shi'r*, but may occur in *rajaz* (*rajaz*-4, *rajaz*-5 and *sarī'*-7 metres). The short syllables of the variations of a foot such as ⏑ ⏑ ∪ — in other metre types than these (e.g. *munsariḥ*, *sarī'*-2, *sarī'*-3) do therefore normally not apply simultaneously.
3. Both *rajaz*-4 and *sarī'*-7 are sometimes referred to as *manhūk al-rajaz*.
4. *Rajaz*-5 is sometimes referred to as *manhūk al-rajaz*.
5. *Basīṭ*-6 is also called *al-mukhalla'* or *-mukhalla' al-basīṭ*.
6. *Mutadārik* (also called *mutadārak*) has several other names. The variant given above is especially known as *khabab*